2010|2011 ANNUAL REPORT MONTREAL MUSEUM OF FINE ARTS

MONTREAL
MUSEUM OF
FINE ARTS

CHAIRMAN'S REPORT 3

DIRECTOR'S REPORT 7

TIFFANY GLASS:
A PASSION FOR COLOUR 9

"WE WANT MILES":
MILES DAVIS VS. JAZZ 11

ROUGE CABARET:
THE TERRIFYING AND BEAUTIFUL
WORLD OF OTTO DIX 13

THE WARRIOR EMPEROR
AND CHINA'S TERRACOTTA ARMY 15

RED FLAG:
CHINESE CONTEMPORARY ART
IN MONTREAL COLLECTIONS 15

CONTEMPORARY
ART 17

CONTEMPORARY
DESIGN 19

GRAPHIC
ARTS 19

THE MUSEUM
IN THE PRESS 20

EDUCATION
COMMITTEE 23

MAJOR GIFTS
CAMPAIGN 24

2010–2011 MUSEUM ACQUISITIONS 27

2010–2011 EXHIBITION CALENDAR 42

MUSEUM OFFICERS AND BOARD OF TRUSTEES AND MUSEUM COMMITTEES 44

MUSEUM STAFF 46

MUSEUM FOUNDATION PRESIDENT'S REPORT 49

MUSEUM FOUNDATION OFFICERS, TRUSTEES AND COMMITTEES 50

2008–2012 MAJOR FUND-RAISING CAMPAIGN 50

A TRIBUTE TO OUR BENEFACTORS AND DONORS 53

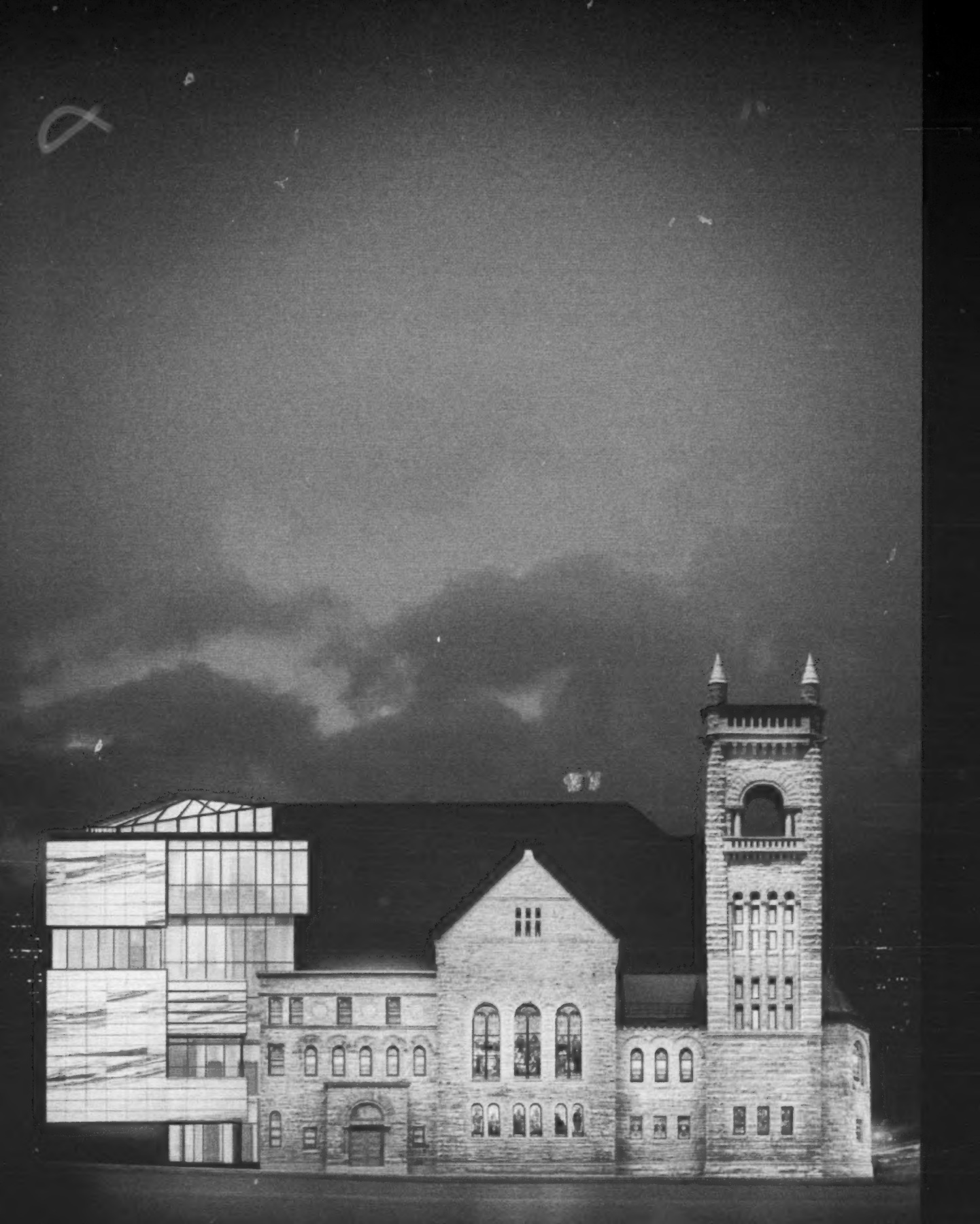
2010–2011 PROMOTIONS 55

VOLUNTEER ASSOCIATION'S REPORT 57

ASSOCIATION OF VOLUNTEER GUIDES' REPORT 63

FINANCIAL STATEMENTS OF THE MUSEUM 64

FINANCIAL STATEMENTS OF THE MUSEUM FOUNDATION 76



QUEBEC'S PREMIER MUSEUM

BRIAN M. LEVITT

Chairman
of the Board
The Montreal
Museum of Fine Arts

After slightly more than two years of major work, construction of the Museum's Claire and Marc Bourgie Pavilion of Quebec and Canadian Art and the restoration of the 1894 heritage church, which has been converted into a 444-seat concert hall, have been completed. The Museum's curators, led by Nathalie Bondil, Director and Chief Curator of the Montreal Museum of Fine Arts, have finished installing some six hundred works in its six new galleries. The public will be able to discover the new pavilion in fall 2011.

The Museum, which celebrated its 150th anniversary in 2010, is therefore expanding once again, thanks to the determination of a number of people, particularly the Museum's Honorary President, Bernard Lamarre, who initiated the project and whom I would like to thank for his perseverance. With the addition of this fourth pavilion, the total area devoted to the exhibition of Quebec and Canadian art will more than double. The new building has already received two awards – the 2010 Canadian Architect Awards of Merit and the 2011 Award of Excellence from the Urban Development Institute of Quebec. The Museum embarked on a project that is unique in Canada: on one hand, a pavilion with a resolutely contemporary look, and on the other, a concert hall in a Romanesque Revival building more than a century old. This building and conversion project, which called for an ingenious design, was assigned to Provencher Roy + Associés architectes, and led by Claude Provencher and Matthieu Geoffrion, to whom I extend my congratulations and thanks. Four hundred and fifty professionals and craftspeople worked on the vast building site, and we at the Museum would like to express our gratitude to them, as well as say "Bravo!"

I would also like to salute the Ville de Montréal teams that have worked to create a quality urban environment of unified, distinctive public spaces within the Museum complex. In addition to enhancing the comfort and attractiveness of these outdoor areas, which will incorporate public artworks, the City's efforts will improve safety for pedestrians in the area around the Museum. This work will be finished in the fall of 2011.

We are particularly proud to announce that the construction of the Claire and Marc Bourgie Pavilion was completed on schedule. This complex and sophisticated expansion project also stayed within the limits of a tight budget. Its cost totalled $42 million, including $34.2 million for construction, of which $19.4 million was funded by the Government of Quebec and $13.5 million by the Government of Canada. Added to this were private donations of $1.3 million. It should be noted that the construction costs were exceptionally low for a project of this scale ($588 per square foot), thanks to rigorous management supervised by Paul Lavallée, Director of Administration at the Museum. Other costs related to the project, comprising the purchase of the church, the restoration of the stained glass windows, and the acquisition of equipment for the new pavilion and concert hall, totalled $7.9 million. The private sector (individuals and corporations) contributed $30.5 million, including $8.3 million for non-construction costs and $20.9 million for the establishment of self-financing funds to cover annual operating expenses and musical programming. **The financial support of the private sector therefore represents 48% of all project and operating costs. It is an exceptional method of self-financing.**

On behalf of the community, the Montreal Museum of Fine Arts would like to extend its warmest thanks to the Bourgie family: Claire and Marc, their son, Pierre, and daughter, Claude Bourgie Bovet. Great Montreal patrons of the arts, their extraordinary contribution has enabled the new Pavilion of Quebec and Canadian Art to be built. Their exceptional generosity illustrates their passion for the visual arts and music and the importance they place on culture in Montreal.

The Montreal Museum of Fine Arts wishes to express its deepest gratitude to the Government of Quebec for its support, which was crucial to the construction of the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art. It also thanks the Government of Canada for its financial contribution to the project, as well as the Ville de Montréal for the development of the public spaces flanking the new pavilion.

The Museum also wishes to acknowledge the essential and much appreciated contributions of all those individuals and corporations that helped ensure the pavilion project was realized, notably Hydro-Québec, Power Corporation of Canada, Reitmans (Canada) Limited, the National Bank, Andrée and Pierre H. Lessard, the J. Armand Bombardier Foundation, the Museum's Volunteer Association and a donor honoring the Bloch-Bauer family.

It is important for Quebecers to be proud of this very great institution, Quebec's premier museum in terms of both its size and the significance of its encyclopedic collection, the only one of its kind in Canada. Not only has it expanded with the spectacular addition of a fourth pavilion devoted exclusively to Quebec and Canadian art but it also has been able to completely reinvent itself by reinstalling all its collections in innovative layouts in every one of its pavilions. Never in its 150-year-long history has the Montreal Museum of Fine Arts expended so much effort in studying, restoring, presenting and promoting its heritage – its collection – while simultaneously staying open to the public.

The inauguration of the Museum's fourth pavilion is but one more milestone in a wonderful adventure that began more than 150 years ago. If this building is an architectural gem, it also embodies, in more ways than just in its appearance, the values and mission of the Montreal Museum of Fine Arts. It will play a part in preserving Quebec and Canadian heritage, as well as in ensuring that our history, seen through the lens of the visual arts, will not be forgotten. ▪

◁
The new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art
Photo © Paul Boisvert

In deciding to acquire the Erskine and American Church, the Museum embarked on a meaningful and socially responsible initiative to safeguard and restore that treasure of Canadian heritage by giving it a new function. Its incorporation of a contemporary structure further enhances its historic dimension. Through the creation of the only museum pavilion in Canada devoted exclusively to Quebec and Canadian art and the expansion of the exhibition space given to it, we are considerably improving access to our country's art and providing a marvellous showcase for its appreciation.

The addition of a concert hall to the Museum will foster the bringing together of a number of artistic disciplines. Through this we hope to give a new interpretation to the concept of a comprehensive, encyclopedic museum – and we are the only institution of our kind in Canada, and one of the few in the world, to do so.

Our partnership with the Arte Musica Foundation provides a solid base upon which we can complement and expand the Museum's cultural programming. This project would never have seen the light of day were it not for that partnership, which reflects the Museum's keen interest in working with other Montreal institutions to meet challenges of international scope. Over 120 concerts have already been confirmed for the Bourgie Concert Hall's inaugural season, which indicates that the Foundation and the Museum have created a performance venue answering a real need in our city.

The Museum is committed to mustering local talent to both increase Montreal's visibility abroad and attract visitors from outside the city. The most recent example of this commitment is the exhibition *The Fashion World of Jean Paul Gaultier*, which was completely designed and produced by the Museum's teams, assisted by a number of Montreal companies, and applauded all over the world. After having premiered here in Quebec, the exhibition will travel to six other cities, where it will be viewed by hundreds of thousands of people, bringing the Museum to the attention of the international public.

Similarly, the design and construction of the new pavilion involved strictly local resources. Montreal organizations that partner with us in the presentation of our critically acclaimed temporary exhibitions see their reputations enhanced and their opportunities for new contracts increased by as much as tenfold. To give just one example, a local studio that had never before worked on such a large scale and challenging project handled the restoration of the magnificent Tiffany stained glass windows. These craftspeople are now recognized and respected around the world for the quality of their work.

Throughout this major construction project and the reinstallation of its collections in all four pavilions, the Museum has remained open to the public. That is a feat in itself. And what is more, with a programme of outstanding exhibitions attracting hundreds of thousands of visitors and a phenomenal increase in the number of new members, the Museum in fact has shattered every record. With 38,000 memberships (the highest membership rate of any Canadian museum), it now has over 57,000 individual members. If, for the first time in the institution's history, revenues from memberships exceeded the $1 million mark in 2009–2010, the 2010–2011 fiscal year has enabled us to surpass that record by close to $200,000. The achievement of this historic level demonstrates to what extent the community feels a real connection to its Museum and approves the choice of programming and the vision of its team, as well as of its director and chief curator, Nathalie Bondil.

Fiscal 2010–2011 is the sixth consecutive year that has ended with an operating surplus, which has enabled us to reduce the deficit accumulated by the end of fiscal 2004–2005 by $800,000. All of the exhibitions presented at the Museum, as well as the collection, attracted 563,330 visitors, 13,759 more than in 2009–2010.

The support of our sponsors is essential to the Montreal Museum of Fine Arts. We have been fortunate to be able to rely on the support of such prestigious companies as La Capitale Financial Group, a new partner, and METRO; without them, the presentation of our exhibitions would have been more difficult.

We would like to extend our most sincere thanks to the numerous companies and foundations that have partnered with the Education and Community Programmes Department to support its various activities.

I would also like to draw attention to the invaluable contribution made to the greatness of the Museum by the steadfast efforts of all our volunteers, particularly the members of the Volunteer Association and the Association of Volunteer Guides. It should be mentioned that the Volunteer Association made a net profit of $1.1 million with the Museum's Annual Ball.

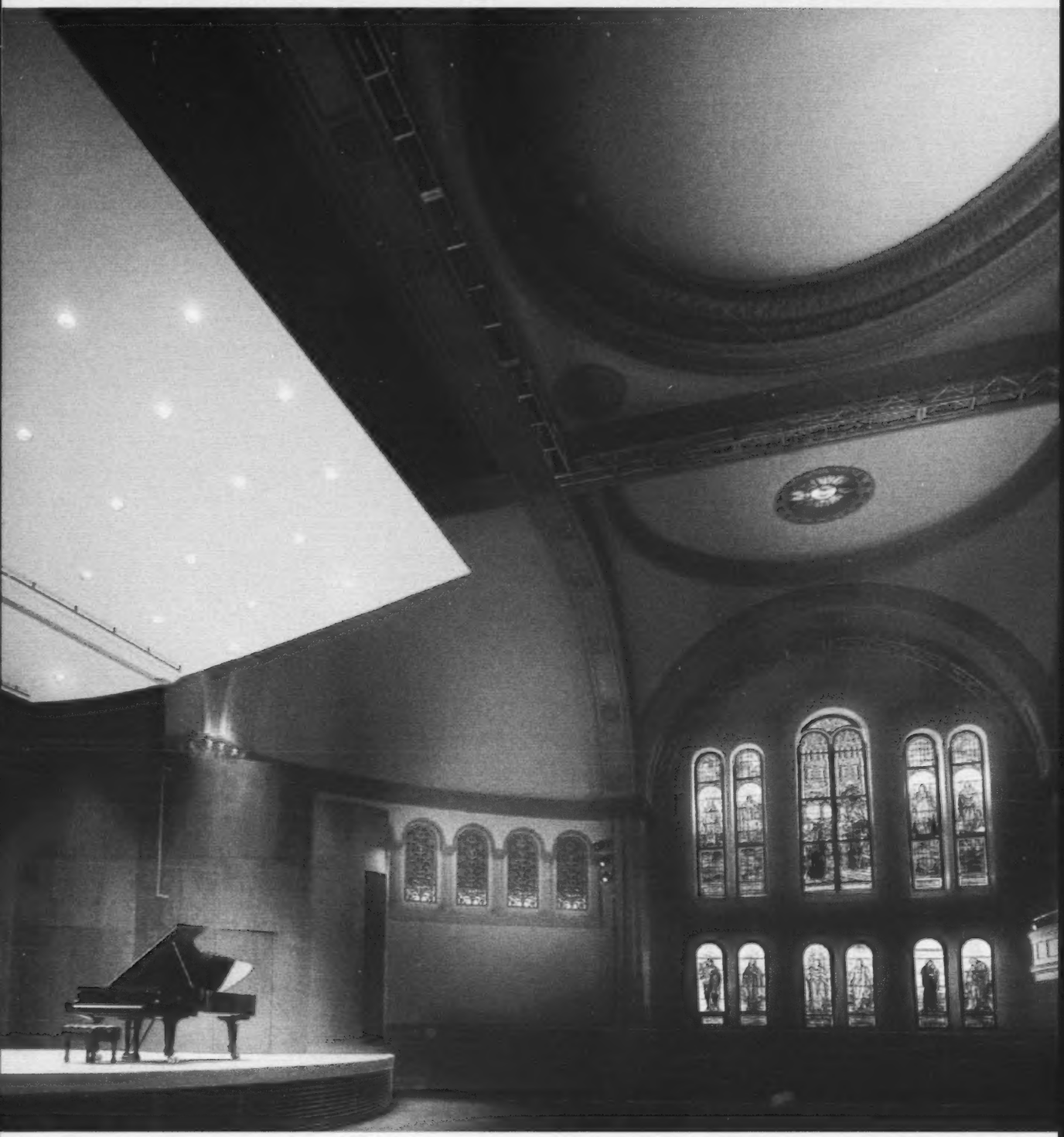
This year, the Museum's Board of Trustees welcomed a new member, F. Ann Birks. I would like to offer my warmest thanks to an outgoing member of the Board, Jean-Guy Desjardins. Throughout his term, he enabled us to benefit from his expertise as an administrator and at the same time share his passion for the visual arts.

Obviously, without the ongoing collaboration of our government partners, we would not be able to carry out our mission. I therefore gratefully acknowledge the support of the Ministère de la Culture, des Communications et de la Condition féminine du Québec. I also thank Canadian Heritage, as well as the Conseil des arts de Montréal and the Canada Council for the Arts, for their constant support.

I would like to take this opportunity to acknowledge the skills, dedication and expertise of a peerless team of employees, headed by Nathalie Bondil, and supported by Danielle Champagne, Director of Communications and Director of the Museum Foundation, and by Paul Lavallée, Director of Administration. On behalf of all Museum Trustees, may I say a resounding "Bravo!" to all our employees and volunteers.

Nathalie Bondil has now guided the destiny of this great institution for close to five years, and on behalf of the members of the Board, the employees and the entire community, I would like to offer my heartfelt thanks. Over the course of those years she has given an exceptional boost to the Museum, whether through its programme of major exhibitions, the enrichment of its heritage collections, the diversification of its public and its international influence and visibility, not to mention forward-looking, socially aware initiatives, such as the Museum's policy of free admission to the entire collection, and many contemporary art exhibitions for schoolchildren, families and disadvantaged groups. The construction and opening of the new pavilion devoted to Quebec and Canadian art, and the reinstallation of all the Museum's collections in its four pavilions, in a spirit of strengthening the four main spheres of the collection, illustrate the importance of Nathalie Bondil's commitment to our history, and to the appreciation and democratization of art. Thanks to her vision, enthusiasm and professionalism, she is continually forging relationships with many renowned institutions in both North America and Europe and a number of cultural partners in every artistic discipline, as well as with major collectors in Montreal and the rest of Canada. Due to her leadership, the Museum's collections have been enriched by thousands of new works of art, to the benefit of the entire community.

The Montreal Museum of Fine Arts is absolutely unique, comparing favourably with the world's greatest museums and cultural institutions. Quebec can truly be proud of it. ■



A
View of Bourgie Concert Hall
Photo © Paul Boisvert

A REINVENTED MUSEUM

NATHALIE BONDIL

Director and
Chief Curator
The Montreal
Museum of Fine Arts

Once again this year, it should be kept in mind that the Museum has accomplished an amazing feat by maintaining an ambitious programme of temporary exhibitions, while at the same time behind the scenes it has been building a new pavilion, reinstalling all of its collections, and producing new scholarly and pedagogical tools. Its varied programming has attracted real support from both local and international critics, and an excellent response from the community, even though some galleries presenting works from the collection were not open to the public during the reinstallation work.

This year has been particularly stimulating, marked as it has been by a time of action backed up by reflection, a time of freedom to innovate that we have had the privilege to experience together. Museums usually close during work on an expansion or decide to cut down on their services. However, this was not the case for the Montreal Museum of Fine Arts, for two reasons: first, because we are an institution that is self-financing, and we need the revenues mainly generated by our programme of exhibitions and many other activities; second, during such an exciting time we did not want to cut ourselves off from our public and not share with them the infectious energy of these years.

All this involved sophisticated planning and logistics, as the teams were working on many projects at the same time. Exceptional effort has been taken in respect to our four major collections – Quebec and Canadian Art, Decorative Arts and Design, World Cultures, and International Art, from Old Masters to Contemporary – which have been reinstalled in new gallery layouts, with many works being restored and reframed. Each collection will soon benefit from more space in its own pavilion, which will enable visitors to better grasp the comprehensive scope of our institution. **The work on the collections, which are the very heart of the Museum, was accompanied by a major gift campaign, three substantial scholarly publications, new pedagogical tools such as audioguides encompassing history, art and music, not to mention other projects, like a new website, a new area for families doubling the accommodation capacity for our Educational programmes, the "Music Box", an innovative exhibition space for bringing the visual arts and music together, and many other initiatives that will be revealed in the near future.**

In 2010, a great dance began, with thousands of works – our stars – newly restored, reframed, groomed, photographed and documented for a reinvented museum, following a studied choreography that will place them in position for a spectacular opening in the fall of 2011.

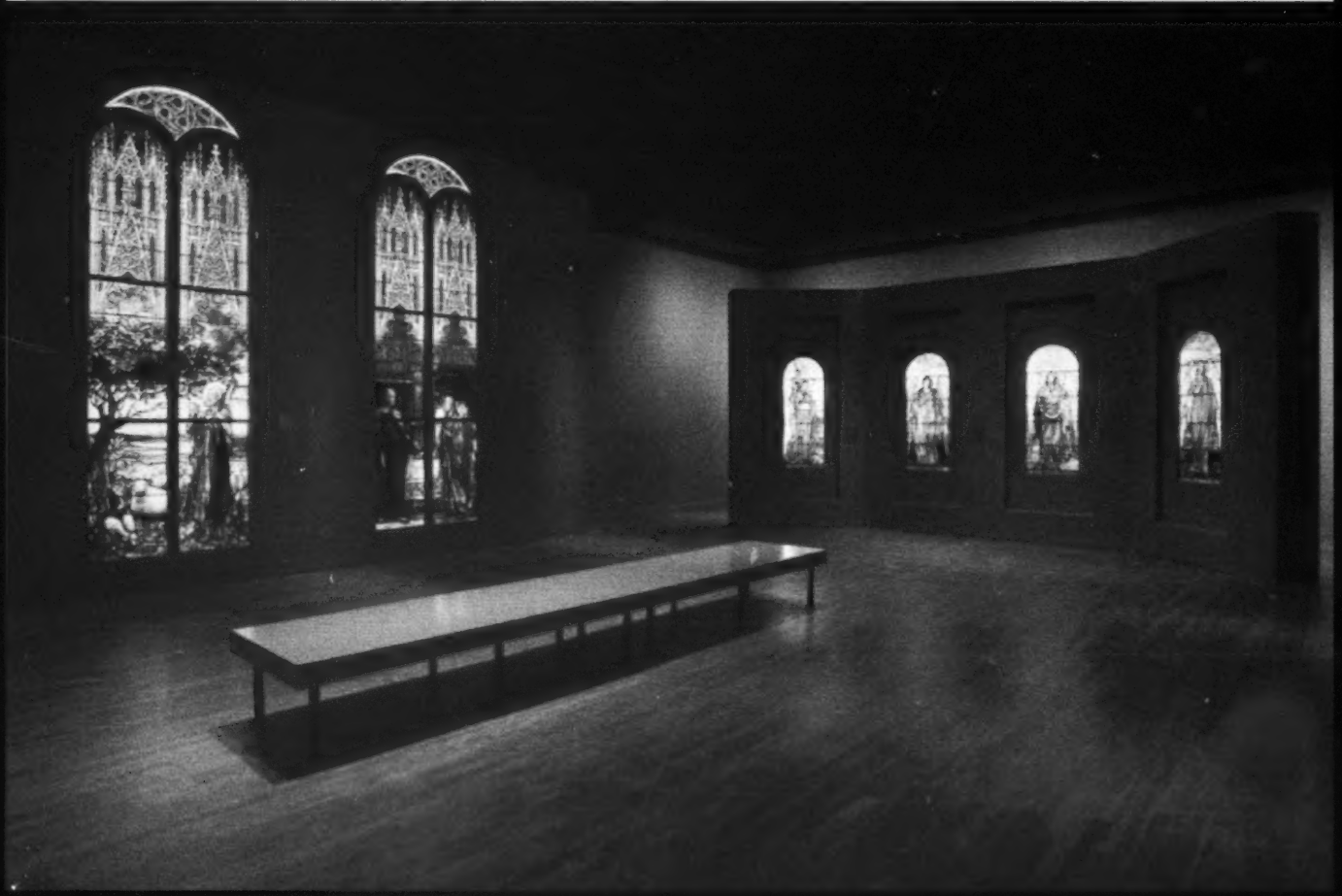
While all this was happening, the Museum provided a far-reaching and diverse programme designed to attract various audiences. Let us now turn to the exhibitions – no less than a dozen – that were in the news, many of them firsts, underlining our commitment to constant innovation, and nurtured and supported by the entire team of Museum employees, who are the first people I would like to thank, and stimulated by our many friends, partners, collectors, volunteers and collaborators of every kind, in particular the members of the Board chaired by Brian Levitt, a dedicated and inspiring person, who is very dear to me and who expresses his confidence in us by allowing us the freedom to carry out ambitious projects. I also wish to draw attention to the unflagging support of two groups of remarkable people, whose energy and enthusiasm are very important to us, the Association of Volunteer Guides and the Volunteer Association, which brilliantly orchestrates our Annual Ball. Finally, I would also like to express my sincere thanks to all our major donors, especially the Bourgie family (Claire and Marc Bourgie, Claude Bourgie Bovet and Pierre Bourgie), as well as our indispensable Government of Quebec and Government of Canada partners, and the City of Montreal, for their ongoing support. I would be remiss if I did not also express my gratitude to the Arte Musica Foundation, headed by Pierre Bourgie and directed by Isolde Lagacé, and intimately associated with the Museum's future. ■

▲
Photo © André Tremblay

◀
Signage for the expansion
of the Museum
Photo © Agence Paprika

JEAN LEMAIRE
Dunmartin-en-Goële, France,
1601 – Gaillon, France, 1659
Roman Senators and Legates
About 1645-1655
Oil on canvas
101.5 x 148.9 cm
Gift of Lord Strathcona and family

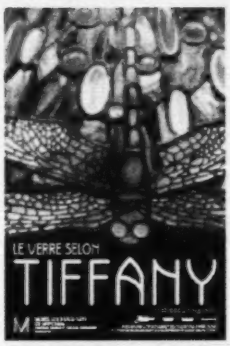
TIFFANY
LE VERRE SELON TIFFANY
LA COULEUR EN FUSION
TIFFANY GLASS
A PASSION FOR COLOUR

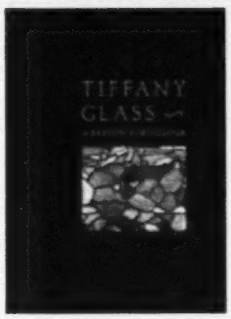


EXHIBITIONS

FEBRUARY 12
TO MAY 2, 2010

TIFFANY GLASS
A PASSION FOR COLOUR





TIFFANY GLASS:
A PASSION FOR COLOUR
Catalogue edited by Rosalind M. Pepall
The Montreal Museum of Fine Arts |
Skira Flammarion

The exhibition *Tiffany Glass: A Passion for Colour* proved to be both a critical and a popular success, as attendance exceeded all our hopes. Initiated, developed and produced by the Museum, it was the first monographic exhibition presented in Canada on the work of the celebrated American designer and master glass artist Louis C. Tiffany (1848–1933), as well as the first devoted to his production of glass. With over 180 works from prestigious international museums and private collectors, this challenging and complex project enabled us to study and enhance a forgotten component of Montreal's heritage. It constituted a remarkable achievement because of the restoration, research and logistics involved in this undertaking, unprecedented in the Museum's history and carried out thanks to a very concerted effort on the part of our teams and resources. Over 117,000 people came to see the selection of Tiffany masterworks on view and discover, in optimum conditions, the outstanding, and little known, group of eighteen stained glass windows from the Erskine and American Church, which now belongs to the Museum.

The exhibition, like the scholarly publication that accompanied it, a reference work under the general editorship of Rosalind Pepall, our Senior Curator of Decorative Arts, and supervised by the Museum's Publishing Department, was unanimously hailed in the media for its unique and exceptional character. It received the Société des musées québécois's 2010 Award for Excellence. This exhibition not only enabled the Museum to share with its visitors a part of Quebec's and Canada's heritage that is largely unknown, but also to promote its visibility internationally, since after Paris, the Museum's teams very carefully moved the show to the Virginia Museum of Fine Arts in Richmond, where it was the first to be held after their major expansion project.

***Tiffany Glass: A Passion for Colour* was visited by some 330,000 people in France, Canada and the United States, and more than 19,000 copies of its accompanying publication were distributed.**

I would like to point out the work – never seen but very real nonetheless – done by our teams in the organization of our travelling exhibitions. The Museum is directly responsible for moving and installing thousands of works in such cases. *Tiffany Glass* was the last in the historic series of Museum-organized exhibitions to be shown abroad in 2009–2010. The years 2011–2013 look very promising for another series of Montreal Museum of Fine Arts exhibitions to travel beyond our borders.

JAZZ

ME

APRIL 30
TO AUGUST 29, 2010

"WE WANT MILES"

MILES DAVIS VS. JAZZ

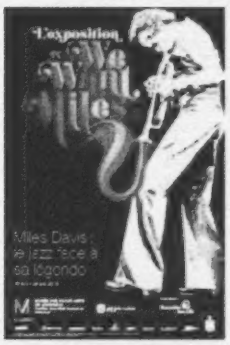
"We Want Miles": Miles Davis vs. Jazz opened the summer season. Extremely sophisticated in terms of its soundscapes, it was the most radical component of the initial trio of exhibitions – after *Warhol Live: Music and Dance in Andy Warhol's Work* in 2008 and *Imagine: The Peace Ballad of John & Yoko* in 2009 – devoted to music-related themes at the Museum and continuing the exploration of the links between the visual arts and music. **This exhibition widened our audience, and confirmed both the originality and perception as such of our vision.**

Miles Davis was the "Picasso of jazz." Like the painter, he continually renewed himself, never wishing to stick to a single style, driven throughout his career by an overwhelming need to innovate, an absolute intransigence, a capacity for thoroughly analyzing the issues involved in his art . . . and a high opinion of his own worth. Both explored different movements, engaging in a close dialogue with their respective audiences. Picasso went through Fauve, Rose, Blue, Cubist, Neoclassical and Surrealist periods, Miles had his of bebop, cool jazz, hard bop, modal jazz, electric jazz, funk, retro jazz and hip hop. Their rebellious attitudes in the face of academic canons were sustained by impeccable skill, aesthetic cannibalism, curiosity in terms of methods and techniques, and an even surer instinct. Both superstitious, the two considered their art an exorcism. Unrelenting workers, they both trusted their gut feelings. Their exceptionally egocentric and demanding personalities made them feared, criticized and adulated stars worldwide, with a celebrity and lifestyle hitherto never seen in their respective fields. They also shared the same dark outlook.

The exhibition had particular significance for Montreal, home for more than thirty years to the Festival International de Jazz de Montréal (FIJM), the biggest and most prestigious jazz festival in the world, which hosted Miles Davis's performances on several memorable occasions. Twenty years after his last concert in the city in 1990, the Museum, in a North American exclusive, presented this first retrospective devoted to the musician. Developed by the Cité de la musique, Paris, in association with the Montreal Museum of Fine Arts and with the support of Miles Davis Properties, LLC, it offered visitors a unique multisensory experience inspired by a quote from Miles himself: "A painting is music you can see, and music is a painting you can hear."

Within the galleries an audacious design organized the compositions of the brilliant musician like so many masterpieces that could be heard in the listening rooms placed throughout the exhibition. These mini auditoriums (dubbed "mutes" because their oval shape was reminiscent of the Harmon mute the trumpet player used) formed the backbone of the exhibition, around which were arranged 350 works of art, photographs, instruments, films and other documentary materials. An architectural void thus structured a musical whole, an intelligently bold choice devised under the direction of Éric de Visscher, and thanks to the expertise of curator Vincent Bessières and the innovative layout of the design firm Projectiles.

Presented in Paris during the fall and winter of 2009–2010, the exhibition met with remarkable critical and popular success. It had the benefit of more space and more artworks in Montreal, which gave it more of a fine arts orientation. **On this occasion, the Museum initiated a new type of partnership by teaming with the Festival International de Jazz de Montréal and its artistic director, André Ménard, to devote a section of the exhibition to Miles Davis's appearances in Montreal and other events.** The catalogue was translated into English by the Museum, co-publishing it with Cité de la Musique and Skira Rizzoli, which looked after its distribution. Both the excellent media coverage and the reception on the part of the Montreal public (over 75,000 people visited the exhibition, more than in Paris) testify to the huge and lasting impact the exceptional musician's concerts at the FIJM and the Spectrum had on our city and its population. ■



▲
"WE WANT MILES"
MILES DAVIS
VS. JAZZ
Catalogue edited by Vincent Bessières
The Montreal Museum of Fine Arts |
Cité de la musique | Skira Rizzoli

◀
© Niki Charitable Art Foundation | SODRAC (2011)

SEPTEMBER 24, 2010
TO JANUARY 2, 2011

ROUGE CABARET

THE TERRIFYING AND BEAUTIFUL WORLD OF OTTO DIX

It was only natural that the first major monographic exhibition in North America devoted to the work of Otto Dix (1891–1969), one of Germany's key twentieth-century artists, should be held in Montreal. **Our collection includes one of his paintings, the *Portrait of the Lawyer Hugo Simons* that, in its journey from the easel to the Museum, relates the tale of two men – artist and model – whose fates were first linked by a solid friendship and then by the tragedy of their time that separated them. This masterpiece of portraiture also embodies the highly symbolic story of the battle won by the entire community to keep the work in Montreal. In fact, never in Canada had a work of art inspired such efforts to preserve part of our collective heritage. A thoroughly documented section of the exhibition dealt with this story, a fitting tribute to a now iconic painting.**

© Estate of Otto Dix | SODRAC (2011)

© Estate of Otto Dix | SODRAC (2011)

▲
OTTO DIX. A TERRIFYING AND BEAUTIFUL WORLD
Catalogue edited by Olaf Peters
The Montreal Museum of Fine Arts | Neue Galerie New York | Prestel

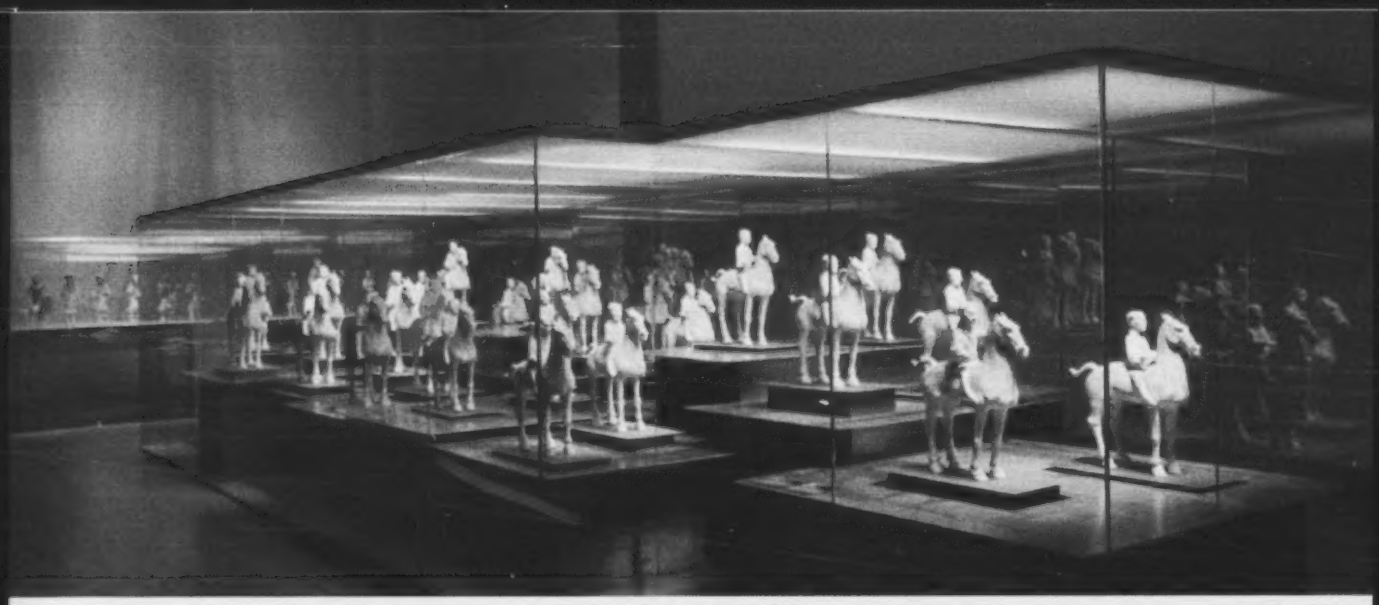
Organized in partnership with the Neue Galerie New York, which initiated it, the exhibition was nominated for the prestigious Rob Pruitt's 2010 Art Awards in the "Solo Show of the Year, Museum" category, in association with the Guggenheim Museum, and received second prize in the "Best Historical Museum Show" category of the 2010 awards handed out by the U.S. Section of the International Association of Art Critics. I would like to thank the Neue Galerie's Director, Renée Price, and Olaf Peters, Professor of Modern Art History at Martin Luther University in Halle-Wittenberg, Germany, and curator of the exhibition, for a wonderful collaboration. The Montreal presentation of the exhibition was developed with the assistance of Anne Grace, Curator of Modern Art, as well as of the artistic director Stéphane Roy and designer Bruno Braën, who devised a deeply moving presentation of this extremely powerful artist's work. The devastatingly lucid observer of a world he found "terrifying and beautiful," Otto Dix leaves no one indifferent. Over 200 works, among them some forty rare and fragile paintings, many in tempera on wood panel, great watercolours and powerful prints – including the extraordinary series entitled "Der Krieg" [The War] – illustrated his at once acerbic and moving vision of the eventful era in which he lived, from one war to the next, from the Germany of the Weimar Republic to the rise of the Third Reich. In the excesses characterizing the Roaring Twenties, Dix saw another kind of trench war in the streets, and denounced the "nausea factory" that was society.

Rouge Cabaret: The Terrifying and Beautiful World of Otto Dix was unanimously lauded by the critics in Montreal as well as in France, and garnered a great deal of media coverage, especially in relation to the French edition of the accompanying catalogue we published, since few works on the great artist are available in that language. We were pleasantly surprised by the strong interest on the part of the public for Dix's demanding, sometimes violent and upsetting, art, as the total number of visitors (66,000) largely surpassed our expectations. It is true that both the exhibition's insightful design and historical contextualization (through the presentation of archival materials, photographs and film clips) were greatly appreciated. The care taken with the didactic component of the exhibition was necessary in order to enable better comprehension of the societal excesses and anxieties unmasked by Otto Dix's art. The Montreal public therefore was afforded a perfect understanding of the disconcerting, always very moving, work of an artist who was both victim and executioner, and yet who, outside the asserted objectification of his gaze, was more a humanist than an agitator. Dix was not a moralizer who viewed the world in Manichaean terms; he showed the brutishness residing in every human being, that humanity stands side by side with barbarity. His vital work has had an indelible effect upon me. A disfigured war veteran delicately painted in watercolour, a woman whose eyes brim with tears as she reluctantly exposes her nude body – he needed to show the human condition, uncensored, without pathos. It is the timeless, indispensable, uncompromising message of a painter who tells the story of his wars to our generation, with its own veterans and bellicose policies, and its own daily share of suffering.

This exhibition was a unifying force outside our walls since, for the very first time, eight Montreal cultural institutions – the Théâtre du Nouveau Monde, the Opéra de Montréal, Les Grands Ballets Canadiens de Montréal, the Goethe-Institut, the Cinémathèque québécoise, the Grande Bibliothèque, the Arte Musica Foundation and, of course, the Museum, the instigator of this innovative grouping, known as "8 X Germany" – decided to unite in presenting German-themed programming in celebration of the 20th anniversary of the country's reunification. Furthermore, as part of the FIFA International Festival of Films on Art, the new film *Dix fois Dix*, directed by Jennifer Alleyn and produced by Luc Châtelain of Écho Média, received the ARTV Springboard to the World Award. Shot in Germany, New York and Montreal, it will be distributed in three countries. As the director stated, "Finding out about the fabulous story of Otto Dix's *Portrait of the Lawyer Hugo Simons* gave me the idea for the film. The strange and captivating nature of the painting concealed an extremely moving, human story – one that imbued the work with meaning and emotion." The exhibition paved the way for the film, serving as a "springboard" for plunging into various places and times, as the filmmaker went on to explain: **"It is as if the Museum has no doors, and does not exist in any particular time . . . a place haunted by the artist's experiences, in which we move from the trenches of 1914 to the Lake Constance of today, in which the Nierendorf Gallery in Berlin is only steps away . . . from Sherbrooke Street."**

For its part, the Arte Musica Foundation held a profoundly touching concert, a musical narrative retracing the eventful history of the painting, by musician members of the Simons family. A number of members of the Dix family also attended the exhibition opening, as one of the painter's sons, Ursus, had emigrated to Canada. It was the occasion for an outpouring of many shared emotions. ■

◄
© Estate of Otto Dix | SODRAC (2011)



FEBRUARY 11
TO JUNE 26, 2011

THE WARRIOR EMPEROR

AND CHINA'S TERRACOTTA ARMY

The winter season saw the inauguration of an exhibition that was much more scholarly and ambitious than its title – contractually imposed by China – would lead one to imagine, and more wide-ranging and complex than many others now travelling around the world. The innovative exhibition, whose concept was the creation of curator Chen Shen, was initiated and organized by the Royal Ontario Museum, which must be congratulated, in partnership with the Shaanxi Provincial Cultural Relics Bureau and the Shaanxi Cultural Heritage Promotion Centre, and with the collaboration of the Museum. **The exhibition, along with the appointment of Laura Vigo as our first Curator of Asian Art, was confirmation of our intention to give more visibility to ancient archaeology and widen our programming in the area of world cultures.** We once again chose the talented Montreal team of Stéphane Roy and Bruno Braën to design the presentation and layout of this elegiac, monumental exhibition. Their work was particularly successful, and garnered much praise, so much so that the same design will soon travel to New York for the exhibition's presentation there.

If the relics unearthed in the tomb of Ying Zheng, the famous Qin Shihuangdi or "First August Emperor of the Qin," were rightly an extraordinary attraction (included in the rigorously selected group of works were two generals, when only nine still exist, a richly polychromed archer, rare statues of a civic official and an acrobat, as well as two horses, an outstanding bronze swan from a water garden, and a set of stone armour), the 300 artifacts on view in fact covered a thousand years of history, relating the rise of the Qin dynasty from the era of the royal court of the Zhou (1045-221 B.C.) to the time of their dazzling but short-lived empire (221-206 B.C.), and including the fabulous legacy left by the western Han (206 B.C.-220 A.D.). Many recently excavated objects – some never seen before, such as those from the tombs of the Han emperors Gaozou and Jingdi – were on view for the first time outside China. Thanks to an exceptional cooperative effort, the selection of funerary statuettes and other precious pieces of evidence concerning everyday life and culture came from the famous Emperor Qin Shihuang's Terracotta Army Museum in Xian, as well as from fifteen other major museums and archaeological research institutes in the province of Shaanxi, which has a wealth of such treasures. **To date, no exhibition of archaeological works lent by China has involved the collaboration of so many institutions from the same province.**

The Warrior Emperor and China's Terracotta Army ended in June with over 247,000 visitors, the highest attendance of the last ten years at the Museum. It also enabled the Museum to beat its record in terms of membership, as the number of members surpassed 57,000 during this exhibition's run, and that figure continues to climb. It should be remembered that the previous peak of 44,000 members was achieved during the exhibition *Catherine the Great* in 2006. We now have the highest number of memberships of any Canadian museum. That is an amazing feat, especially given that it is only access to exhibitions with admission fees that justifies paying for a Museum membership, since admission to our collection is always free. ■

MARCH 3
TO JUNE 5, 2011

RED FLAG

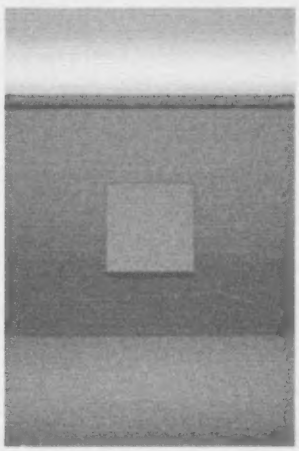
CONTEMPORARY CHINESE ART IN MONTREAL COLLECTIONS

In addition, and in a first for Quebec, Stéphane Aquin, Curator of Contemporary Art, brought together works by a number of contemporary Chinese artists key to that country's current art scene for the free exhibition *Red Flag: Contemporary Chinese Art in Montreal Collections*. As its title indicated, all the works came from private collectors in the city or from the Museum. Despite the repression that immediately followed in the wake of the events in Tiananmen Square in 1989, since then China, in one of the most remarkable developments on the global art scene, has witnessed an unprecedented explosion of avant-garde art practices. Museums, galleries, critics and collectors have followed the phenomenal boom in contemporary Chinese art closely. The selection of works on view painted a portrait of a nation in transformation, where artists such as the Gao brothers, Cao Fei, Zhang Huan, Zhan Wang, Gu Wenda and others strive – often a courageous matter – to redefine their role and carve out a space in which they can freely express themselves. A call to end the (thankfully rather brief) detention of Ai Weiwei, whose work *Seven Frames* (1994), the only one to be held in the collection of a Canadian museum and then on view, was the subject of a petition launched by the U.S.-based Association of Art Museum Directors, which the Museum immediately signed. ■

GURU

2010 | 2011

CONTEMPORARY ART



Underscoring our firm commitment to continue our active showcasing of contemporary art in the new, enlarged gallery spaces inaugurated last year, we want to make our presentations more dynamic through, on the one hand, rejuvenating the thematic content of our rich collection on an annual basis and, on the other, strengthening our programme of exhibitions and making it open to all contemporary disciplines.

The Museum pays close attention to all trends emerging in every area of today's art practices, particularly those in Quebec. By offering free access, it hopes to create a bridge between visitors and artworks, and the people who make them, and thus help promote their recognition.

Art can tell us about the state of our times, fraught with reasons for anxiety, but it can also choose to go beyond the factual nature of things and soar into the world of the imagination. The contemporary art scene invites us on a journey conducive to reverie, darkly ironic or enchanting as it might be, by resorting to fables, dreams, utopias or renewed encounters with the natural order. Hence the title of the exhibition *The Earth Is Blue Like an Orange*, borrowed from the Surrealist poet Paul Éluard. One year after the opening of the new galleries, redesigned thanks to the support of Loto-Québec and doubling the amount of space devoted to our collection of contemporary art, this second presentation organized by Stéphane Aquin brought together thirty works informed with a sense of the marvellous.

Works by Montreal painter Pierre Dorion were also on view in the Contemporary Art Square. For his very first museum exhibition, he chose to present his latest canvases alongside the archival photographs upon which they are based, revealing a little-known aspect of his artistic practice.

The Contemporary Art Square was also the scene of a young Quebec photographer's first exhibition in a museum. Martin Beauregard presented Drive End, an ensemble of strikingly huge panoramic photographs showing a decaying drive-in movie theatre in the Abitibi.

Remember that admission to Contemporary Art Square exhibitions is always free. ■

▲
PIERRE DORION
Born in Ottawa in 1959
Expedition
2009
Oil on linen canvas
182.2 x 121.9 cm
Private collection
Courtesy of Galerie René Blouin
Photo © Richard-Max Tremblay

▶
MARTIN BEAUREGARD
Born in Ville-Marie, Quebec, in 1978
Untitled No. 5
From the series "Drive End"
2008-2009; print 2010
Ink-jet print on polypropylene, face-mounted on Plexiglas, 1/5
115.1 x 275.2 cm
Gift of Martin Beauregard

◀
TENTH-ANNIVERSARY GIFT
ERIK TARKER
Born in Stuttgart in 1968
Grid
2008-2009
Acrylic on canvas
251.5 x 229 cm
Gift of Janet and Bruce Bailey

2010 | 2011

CONTEMPORARY DESIGN

A
STUDIO GLASS:
ANNA AND JOE MENDEL COLLECTION
Catalogue edited by Diane Charbonneau
The Montreal Museum of Fine Arts

Three contemporary design exhibitions, also featuring no admission charge and highly innovative presentations, enabled visitors to discover or gain a deeper understanding of the inventiveness of today's glass artists, the art of fine jewellery, and the creativity of a couturier.

***Studio Glass: Anna and Joe Mendel Collection* was a part of the "Montreal City of Glass" event. The result of the remarkable gift of one hundred contemporary glass sculptures and other works donated to the Museum by the Montreal couple, two particularly enthusiastic and generous collectors, the exhibition offered an impressive panorama of international art glass executed since the 1980s.** It featured the works, gifts or loans from their collection, of seventy artists from major schools in the United States and Czech Republic, as well as from Canada, all in a very elegant setting designed by Daniel Castonguay. The publication *Studio Glass: Anna and Joe Mendel Collection*, edited by Diane Charbonneau, Curator of Contemporary Decorative Arts at the Museum, was produced by our Publishing Department on this occasion.

Inspiria attracted close to 67,000 visitors who came to see – again, at no charge – an exhibition we had designed to showcase the magnificent collection of jewellery that resulted from the collaboration of Guy Laliberté, founder of the Cirque du Soleil, and Jean-Christophe Bédos, President of Boucheron. Employing precious stones, twenty necklaces inspired by as many Cirque du Soleil shows and created by the master jewellers of the famous French house were the subject of this exclusive public presentation. **It was the Museum's first exhibition devoted to contemporary fine jewellery, echoing the remarkable collection of twentieth-century examples donated by Mrs. Liliane M. Stewart.** In an elegant presentation designed by the Montreal firm Atelier in situ, the jewels were displayed along a ribbon of steel – a metaphor at once of femininity and acrobatics – under slow-motion, dreamlike images of the circus numbers themselves. With this exhibition, the Museum offered a rare opportunity to learn about the creative world and techniques of fine jewellery, as the preparatory gouaches for each necklace were shown along with explanations of the process for executing them.

Denis Gagnon Shows All, presented in the Contemporary Art Square on the occasion of the tenth anniversary of the couturier's career, enabled the fashion designer's latest creations to be exhibited in a museum for the first time. For the design of its setting, as pure and modern as blackest obsidian, Gagnon chose to work with Gilles Saucier, one of the most celebrated architects of his generation, while Montreal filmmaker and photographer Martin Laporte was in charge of its multimedia component. A couturier of rare integrity, Denis Gagnon's work shows his insistence on the highest design standards. His unfettered talent has made him a Canadian fashion icon. **His instinct for working with materials, which he handles beautifully, following his fancy, his understanding of volumes, his interplay of folds and knots employed in a manner both daringly new and classic are all the expression of a truly artistic sense of form infused with uncommonly intense feeling. "Like architecture, fashion is an applied art, made to be 'inhabited,'" concluded Gilles Saucier.**

Following the exhibition *Yves Saint Laurent* and preceding *The Fashion World of Jean Paul Gaultier*, press and public alike were delighted with this incursion into the field of fashion, yet more evidence of our commitment to support our home, a UNESCO City of Design. It should be pointed out, moreover, that these exhibitions were in no way subsidized by the two fashion houses. ■

2010 | 2011

GRAPHIC ARTS

Two presentations – also free – from the National Gallery of Canada's Travelling Exhibitions Program, always a hallmark of quality, featured the graphic arts and photography. Both were shown in the new Graphic Arts Centre that was opened last year thanks to the generous support of Freda and Irwin Browns. *The Symbolist Muse: A Selection of Prints from the National Gallery of Canada* comprised fifty-two works by renowned and influential figures in the late nineteenth-century Symbolist movement in Europe, including Gauguin, Klinger, Redon and Rops, and was a fitting sequel to the exhibition presented by the institution last year on Impressionist prints. Covering a wide variety of techniques, the exhibition *19th-Century French Photographs from the National Gallery of Canada* assembled sixty-five works by the greatest names of the era – Carjat, Le Gray and Nègre among them – from the National Gallery's rich photography collection. ■

THE MUSEUM IN THE PRESS

TIFFANY GLASS: A PASSION FOR COLOUR

(SMQ

The 2010 prize for excellence given by the Société des Musées québécois in the Institutional Group category has been awarded to the Montreal Museum of Fine Arts for *Tiffany Glass: A Passion for Colour*, an exhibition that excelled even the high standards of the museum community. The members of the jury were unanimous in their praise for the Museum's exceptional conservation work, research and logistics, in particular its international circulation of this corpus of over 180 works from various prestigious international museums and private collectors, and the promotion of a forgotten Montreal heritage, a unique and little-known set of seventeen monumental stained glass windows from the Erskine and American Church. These windows were the largest conservation project ever undertaken by the institution.

ANTIQUES

NEW YORK
Perhaps the most exciting highlight is the little-known group of ecclesiastical stained glass windows installed in the American Presbyterian Church of Montreal between 1897 and 1902, Tiffany's largest such project in Canada.

L'œil

PARIS
Exceptional and original works, including stained glass windows, vases, lamps, jewellery and sketches, many of which are on loan from major museums around the world . . . Tiffany's quest for beauty lasted for almost a half century, but his name still resonates today with the idea of luxury. He will always be an important figure in the revival of the decorative arts.

La Tribune de l'Art

PARIS
The Montreal Museum of Fine Arts has organized a truly beautiful monographic exhibition – with the first-ever French catalogue on the subject . . . The total number of works may seen reasonable, but considering the breadth of quality pieces produced by Tiffany, the choice must have been difficult. Nonetheless, the works on display are powerful proof of the artist's absolute originality . . . The beautiful catalogue, the first of its kind written in French, includes insightful essays and magnificent reproductions. It also provides context for the works by showing photographs of the original decors in which they were placed. Tiffany's links with Europe and Russia are also discussed, with in-depth detail on historical and technical aspects: A marvellous publication and a reliable reference.

THE CANADIAN PRESS

Besides letting museum visitors get a unique perspective on the Tiffany works – most of the stunning windows were usually too high in their original settings to allow people to get a close look at the craftsmanship – the show will shed light on the techniques used to create such incredible effects.

"WE WANT MILES" MILES DAVIS VS. JAZZ

BLOG ON BOOKS

It is a complete visual and textual history of every chapter in the iconic horn player's career and ultimately is a wonderful portrayal of both the evolutionary and the revolutionary story of this giant of jazz.

LA PRESSE

This exhibition spills over with treasures, turning out to be anything but a collection of old posters and record sleeves. Immersed in Miles, visitors can happily spend hours here without ever coming up for air.

FRANCE-AMÉRIQUE

The Montreal Museum of Fine Arts is innovating once again with the presentation of the first major North American multimedia retrospective dedicated to jazz legend Miles Davis.

soundbeatmag.com

This exhibition evokes some priceless and unforgettable moments in the artist's life for visitors, who readily succumb to the game of discovering this talented musician, as each space transports us into a new world. *We Want Miles* will leave your head filled with jazz.

all about jazz

For fans of the man and his music, the exhibition is an opportunity to connect to a still-pulsating force. . . . For the uninitiated museum-goer, it's an irresistible introduction to what it means to back style with substance. The show's cataloque is a significant addition to the delights.

ROUGE CABARET: THE TERRIFYING AND BEAUTIFUL WORLD OF OTTO DIX

L'œil

PARIS
No major exhibition on Otto Dix had been presented since the early 20th century. Now it has been done, with over two hundred works brought together in a stunning exhibition in Montreal.

GAZETTE-DROUOT

PARIS
Run, art lovers, cross the Atlantic if you can, to see these harrowing, brutal, violent, sometimes unbearable, embarrassing or amazingly elegant works . . . for the first time in North America, an exhibition devoted to the artist considered one of the most important German painters of the 20th century.

VOIR

One of the season's biggest hits. An essential body of work, impeccably presented.

ARTS

The installation of the paintings and the accompanying visual elements has the great merit of reconciling a thematic approach with a chronological sequence. This gives visitors a greater appreciation of the artist's circumstances at the time a work was created and the impact this may have had on his interpretation.

LA PRESSE

Everything combines to make this exhibition a lesson in art within a history lesson.

***Dix fois Dix*, by Jennifer Alleyn at the 29th FIFA**
Very educational, this documentary takes us on an insider's tour of the mounting of the MMFA exhibition with the Museum's Director, Nathalie Bondil. Often playful, the camera adapts itself intelligently to the circumstances, showing us for instance some canvases seen from the floor, where they are resting before being hung. . . . Jennifer Alleyn won the prize *Springboard for the World* given by ARTV for her documentary.

ARTWITHOUTSKIN.COM

An outstanding exhibition, heart-wrenching.
This gathering of 220 creations by Otto Dix and key documents linked to the painter's story makes for an exceptional exhibition of the work of one of the first artists to be placed on the Index by the Third Reich.

BERKSHIRE FINE ARTS

BERKSHIRE, N.Y.
On every level the Otto Dix exhibition . . . has rightly been noted on the Best of 2010 lists of major critics.

L'OBJET D'ART

PARIS
The masterful painting of the lawyer Hugo Simons is the high point of the gallery of portraits reconstituted at the MMFA.

ESPRIT

PARIS
Any living work must be brought up to date for it to go on doing the job of the work of art. This observation applies to anyone visiting the new presentation of the great Otto Dix exhibition organized by the Neue Galerie in New York City and the Montreal Museum of Fine Arts. While the New York version was simply given the artist's name, its broadened presentation in Montreal has a more precise and more provocative name, *Rouge Cabaret: The Terrifying and Beautiful World of Otto Dix*. In New York, Dix's works are defined from the past, whereas the Montreal vision makes them a sort of symbol of modernity with all its ambiguities and contradictions. . . . In Montreal, visitors are taken with the painter through a world in the throes of transformation. This exhibition provides better context. While New York was satisfied just to show, Montreal sets the scene for the artist's complete oeuvre, which is definitely worth seeing.

LE DEVOIR

Alleyn fascinated by Dix.
Her most recent work, *Dix fois Dix*, at the International Festival of Films on Art (FIFA). Deeply moved by the paintings of Otto Dix, which she first discovered in New York City, and then inspired by the exhibition *Rouge Cabaret: The Terrifying and Beautiful World of Otto Dix*, at the Montreal Museum of Fine Arts, Jennifer Alleyn wanted to join in on the new look being taken at this disturbing artist. . . . Shot in part in the galleries of the MMFA, . . .the film breathes, free and original. . . . "It's as if the Museum ceased to exist in time and place, inhabited by the artist's experiences."

artdaily.org

The Montreal presentation of this exhibition, organized in partnership with the Neue Galerie New York, includes extensive educational content presented alongside the exceptional selection of works by Dix from private collections in Europe and North America.

THE WARRIOR EMPEROR AND CHINA'S TERRACOTTA ARMY

artdaily.org

. . . a major exhibition of archaeological works that will take visitors on a faraway journey covering 1,000 years of Chinese history. . . . a rare opportunity to view a group of stunning, diverse archaeological objects that won't leave China again for a very long time.

ARCHAEOLOGICAL INSTITUTE of AMERICA

The Warrior Emperor and China's Terracotta Army exhibition features the largest collection of artifacts ever displayed in North America related to Qin Shihuangdi, the First Emperor of a unified China. Montreal is the final stop of an exclusive Canadian tour, which exceeds the size and scope of recent exhibitions of terracotta warriors previously organized in the USA and the UK.

DENIS GAGNON SHOWS ALL

THE GLOBE AND MAIL

Denis Gagnon Shows All a retrospective of the famed Quebec fashion master's decades-long career marks the first time the work of a homegrown couturier has been the subject of an exhibition at the MMFA. "Denis Gagnon is a designer of rare integrity. His unfettered talent makes him an icon of Canada's fashion world." Museum director Nathalie Bondil says.

THE NEW "HERCULES" EDUCATION COMMITTEE'S TWELVE INITIATIVES

Education has been an integral part of the Museum's mission since its founding 150 years ago. Throughout its existence, the Museum has offered lectures, workshops and guided tours, thanks to its Volunteer Guides, as well as many other activities to introduce its public to – or deepen visitors' knowledge of – art. **In 1961, an Education Department was officially established at the Museum. Today, it is one of the largest in Canada. Each year, close to 110,000 people (school groups, families, adults and community groups) come to the Museum to take part in its educational and cultural activities to develop an informed awareness of various art forms.** In a world where images are both ubiquitous and instantaneous, and visuals are increasingly used to communicate, even manipulate, those who view them, the visual arts provide an outlet that allows for a much-needed critical reflection. It is our task to educate visitors from the coming generations – increasingly lacking grounding in the so-called traditional disciplines – who will be the future members of the Museum. The challenge is crucial, for "a people without a memory is a people without a future." The Museum can play a more humanities-centred role in education, which today seems to be much more concerned about knowing how to do, rather than how to be. Increasing the access of young people to the Museum and, more widely, to art is essential for our institution.

To support this priority initiative, a special new education committee has been created with the backing of our Chairman, Brian Levitt. Presided over by Museum Trustee Isabelle Marcoux, in conjunction with Jean-Luc Murray, Head of the Education and Community Programmes Department, it is composed of experts, benefactors and partners who will assist the Museum in pursuing twelve essential initiatives. The ambitious goal is to welcome more than 200,000 people a year to our educational activities over the next five years, an increase of 100% over the current rate. A victim of its own success, the Museum cannot at the present time meet the demand for visits by school groups. Certain programmes have stalled because funds are no longer available. While the Museum has made the commendable and generous decision to provide free admission to its collection, free transportation would make it even more accessible. Many such ideas are in the works.

The addition of other disciplines in the arts, such as music with the Arte Musica Foundation, to our programming enables us to gain new publics. Like the Museum, every year the Opéra de Montréal invites thousands of young people to learn about art and the creative experience. Our shared target audience of school groups has led to an educational association through *Opéra de Montréal Takes the Stage at the Museum* in StudiO, an exhibition that takes a look at the world of opera, complete with costumes and music. We have also given greater place to films on art, thanks to partnerships with FIFA, which designed a programme of films in conjunction with the exhibition *The Warrior Emperor and China's Terracotta Army*. Cultural activities for adults have increased in our auditorium, which has just been renovated by Michel Dallaire.

The new programme "The Museum: Bringing Art to the School" aims to take works from our collections into classrooms, giving them greater visibility among young people. Seeing the Museum's great works can help foster learning about the history of art and the feeling of sharing in a common heritage. To help do this, we have entered into a partnership with the publishing company Éditions de la Chenelière. A new initiative, both ethical and educational in spirit, is providing schools with free posters of works from our collection of Quebec and Canadian art. We will also soon have educational games, pedagogical kits for teachers, and on-line programmes on our newly revamped website. The Museum is also seeking to develop closer relations with universities to help increase research by offering scholarships and awards for academic excellence. Starting this year, the Museum has also made its excellent research library available to doctoral candidates and university professors. Finally, we will continue to support the successful "Sharing the Museum" among "non-clienteles." For the past ten years, this programme has enabled the Museum to welcome more than 100,000 visitors through collaborations with almost 300 community organizations working with people who might not otherwise be inclined to step into a museum.

The most important news is the announcement, which has now been made public, of the major gift, through his foundation, from Michel de la Chenelière, the second largest contribution in cash to the Capital Campaign. A friend and neighbour of the Museum, he founded the publishing company of the same name, now owned by Transcontinental. **Not only will his contribution allow the Museum to increase the space devoted to its educational activities by 50%, it will also, in his words, "get education out of the basement." The new StudiO Arts & Education Michel de la Chenelière, to be set up in 2012 in the space on the corner of Sherbrooke and Crescent, will benefit from its highly visible street-level location** (the Laoun optical boutique having moved to the Sherbrooke and Bishop corner, which inspired urban heritage expert Dinu Bumbaru to quip: "Replacing an optician with a space devoted to visual arts education demonstrates real vision!"). In this way the pavilion will regain its architectural integrity, confirm its educational vocation, and improve its logistical capacity to accommodate groups. Visitors of all ages will be able to enter the enlarged and renovated, welcoming space directly from Sherbrooke and Crescent streets. Redesigned and newly created studios will increase our capacity to meet the many requests we now have to turn down, due to lack of space. More weekly activities will also be offered there for families and day camps. In addition to an extremely generous patron, in Michel de la Chenelière the Museum has found a man with great expertise, a wealth of connections in his field, and a true passion for and sincere conviction in his mission, which is to give back to education what it enabled him to build. He is someone whose felicitous help suddenly brings to mind something Albert Camus wrote: "Myths do not live by themselves. They wait for us to incarnate them. If a single man in the world responds to their call, they offer us their essence intact."[1]

PIERO GILARDI
Born in Turin in 1942
Mela Chair
1971 (example of 2000)
Painted polyurethane foam
99 x 67 x 63 cm
Gift of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby

[1] in "Prometheus in Hell"

GREAT WORKS FOR A GREAT MUSEUM 150TH-ANNIVERSARY GIFTS

A museum's collection is both a reflection of and a unifying force in its community. Under the generous patronage of the major donors whose names are inscribed in its history and on its pavilions – the Bourgie family, the Desmarais family, Michal and Renata Hornstein, Liliane and David M. Stewart – the Museum has embarked, as part of its 150th-anniversary celebrations and with the determined support of our chairman, Brian M. Levitt, on a campaign seeking gifts of major works of art. **If the Museum is the only institution of its kind in Canada to have an encyclopedic collection, it is also one of the few to provide free admission to it at all times to everyone. This altruistic commitment enables many groups of people to enter our doors without hesitation.**

The support of our donors in terms of acquisitions is essential, as the funds available to the Museum for purchases are entirely from private sources. They are limited when one considers prices on the current art market and the encyclopedic mission of its collection. **Fortunately, the spirit of philanthropy exists, as we have formed a very united ecosystem focussed on the arts, a true community of artists, collectors, connoisseurs, historians and critics. It is my deep conviction that our strength lies in this unifying force. A voluntary effort, the Major Gift Campaign is in this sense a powerful lever not only in enriching the Museum's collections but also in fostering the community's feeling of ownership, since it has contributed to building them.** Free admission to our collection enables everyone in the community to learn about the Museum's treasures, which is only right, as they are part of our common heritage.

The Major Campaign launched for the occasion of the Museum's 150th anniversary has now reached its midpoint. Close to fifty collectors have donated over 600 works of art, whether significant ensembles or pieces vital to the enrichment of our collections. Many of the donors who took part, and the works featured, in the exhibition *All for Art! Our Great Private Collectors Share Their Works*, held in 2007, are among their number, underscoring the relevance of this initiative and the solid relationships established over time. We would like to salute the exceptionally generous actions of our donors: thanks to each one of them, we are continuing to add to this legacy for future generations. Although many of the major gifts are still in the process of acquisition, the following lists our cherished new treasures to date.

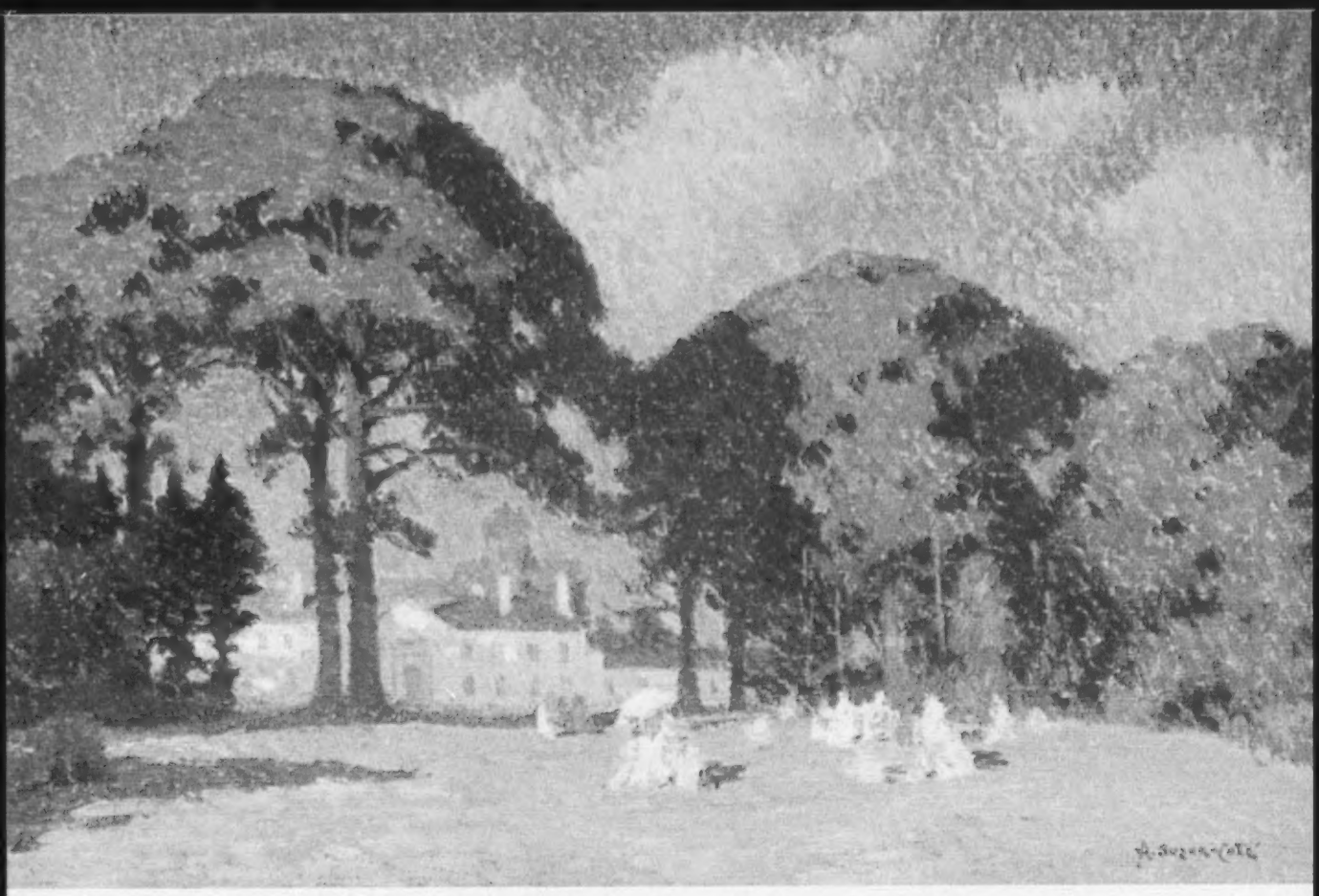
It is only natural that the Quebec and Canadian art collection has been the beneficiary of truly remarkable gifts. Brian M. Levitt, along with his sadly missed late wife, Claire Gohier, launched the campaign with the first major gift of a painting by Marc-Aurèle de Foy Suzor-Coté, *Oak Ridge*, an eloquent and highly unusual work. Two remarkable bronzes by Louis-Philippe Hébert, *Fisherman with a Spear*, and most importantly, the iconic grouping the *Algonquins*, which we were preparing to buy . . . came heaven-sent to us through a gift from the Laflamme family estate! An atypical example of nineteenth-century Quebec sculpture, the humorous depictions of middle-class types entitled *The Hunter*, *The Fisherman* and *The Singer*, by Jean-Baptiste Côté, long on loan to the Museum, were donated to us by Pierre Mercier-Gouin. The modern era is represented by two major canvases: *Corner Peel and Sainte-Catherine*, by Adrien Hébert, a vibrant view of our city's street life, given by Imperial Tobacco Canada Limited; and *Spring Sunshine* by Joseph Casson, a radiant landscape depicting the Ontario countryside, donated by the Fournelle family. The collection of Plasticien works has been enriched with an emblematic work by Jauran, *Equilibrium*, the first he executed, thanks to Michel and Martine Brossard, fervent champions of this pioneer of the Canadian abstract movement. Pierre Théberge, a former director of the Museum and a close watcher of avant-garde Canadian art, made us the gift of several significant works by his artist friends, including Greg Curnoe, Ron Martin, Joyce Wieland and Guido Molinari.

The Museum's holdings of contemporary Quebec and Canadian art have also seen the addition of a number of key works. Jack and Harriet Lazare have filled a gap in the collection by donating the painting *Orientation* by the very well known Toronto artist Joanne Tod. The late Betty Goodwin, whose works were already well represented in our collection, has been commemorated through gifts of two especially beautiful works that have a very significant place in her corpus: *Black Arms* (1985), donated by Roy Heenan, and *Nerves No. 10* (1993), a monumental pastel given by Pierre Bourgie. An iconic work by Brian Jungen, *Prototype for New Understanding No. 20*, was donated by Debbie Zakaib and Alexandre Taillefer. This is the first work by one of the most celebrated First Nations artists of his generation to enter the Museum's collection. In terms of Inuit art, we must thank Lois and Daniel Miller for their gift of the very elegant *Two Caribou*, a masterwork by Shorty Kilikitee, one of the most famous artists from Kinngait (Cape Dorset). A number of contemporary artists also wanted to mark the occasion of the Museum's anniversary, such as Geneviève Cadieux, who donated the photographic diptych *Elle et Lui (avec main de femme)*, a very fitting complement to one already in the collection, and Pierre Dorion, whose *Vanity* was given to us through his parents, René and Janine.

The Museum's holdings in World Cultures is now enriched by major collections of pre-Columbian archaeological works. I shall start with that donated by Andrée Tessier and Leo Rosshandler, a recognized expert in the field and the former associate director of the Museum who organized the seminal exhibition *Man-Eaters and Pretty Ladies* in 1971. Jean-Claude and Rollande Bertounesque have made some fortunate additions to the collection with their gifts, as always of excellent quality, while Meredith Webster has generously donated a rare sphere from Costa Rica. A beautiful group of Mochica ceramic portrait vases from Peru comes to us courtesy of Sybil and David Fleming, while the collection of the late Gerald Benjamin, a great benefactor of the Museum, comprising 150 terracotta and stone objects, textiles and gold jewellery, was donated by his heirs, John and Paul. Moreover, a magnificent Gurunsi antelope mask from Burkina Faso, a very strategic addition to the Museum's holdings of African art, enters the collection through the generosity of Jacques and Nathalie Germain.

The European art collection – in both its Old Masters and modern components – has the spectacular addition, once more thanks to Michal and Renata Hornstein, of a magnificent painting by the Flemish master Frans Snyders, *Still Life with Game Suspended*. Michèle Stora's gift of an Orientalist canvas by Benjamin-Constant, *The Pink Flamingo*, joins our remarkable group of works by the artist. Thanks to the generosity of Franceline Fortin and Maurice Jodoin, our holdings of the work of Jean Arp are now increased by the outstanding *Doll's Rocker*, the first of three bronzes created by the celebrated Surrealist poet and sculptor.

F. Ann Birks has given the Collection of Contemporary Art *Splatter Chair III*, which belongs to a historic series by Richard Artschwager, one of the most innovative American artists of his generation. Donated by the distinguished Toronto collectors George Hartman and Arlene



▲
THE 150TH ANNIVERSARY GIFT
MARC-AURÈLE DE FOY SUZOR-COTÉ
1869-1937
Oak Ridge (detail)
1908
Oil on canvas
47.5 x 83 cm
Gift of Claire Gollier and Brian Levitt in honour of the Montreal Museum of Fine Arts' 150th anniversary

Goldman, the monumental *Life's Illusions – Horserider*, by the Dutch sculptor Folkert de Jong, illustrates the best in current trends. Star of the exhibition *Red Flag*, the photograph by the Gao brothers, *IV No. 6*, came at the perfect time thanks to the gift of Serge Sasseville and François Dell'Aniello. Finally, the large, outrageous portrait *Guru* by the young New York painter Erik Parker, which furnished the psychedelic motif of the poster for the exhibition *The Earth Is Blue Like an Orange*, was donated by Janet and Bruce Bailey.

The graphic arts have not been neglected, as the complete suite of prints by Goya "The Disasters of War" has been promised to the Museum by Joe and Enn Battat, to be presented in honour of Michal and Renata Hornstein. The suite embodies one of the greatest artistic achievements, as well as the most influential, in the history of printmaking. In tribute to the sadly missed Ben Weider, Pierre-Henri Aho has donated one of two rare posters by the Art Nouveau illustrator Eugène Grasset that were created for *Century Magazine: Napoleon in Egypt* and *The Sun of Austerlitz*. Hilliard I. Goldfarb has given the collection a dynamic linocut by the Swiss modernist artist Lil Tschudi, *The Start*. Simon Blais has added to our collection of graphic works by Riopelle with his donation of seven superb works on paper. And three new prints from Picasso's "Suite Vollard" now join the single one the Museum possessed, thanks to Sean B. Murphy and Yvon Tardif. Donated by Monique Laurendeau, a large work in charcoal given by Joan Mitchell to her companion of the time, Jean Paul Riopelle, provides moving testimony of their artistic complicity.

The Collection of Decorative Arts received a Rococo-style marquetry chest of drawers by Pierre Latz, donated by Power Corporation of Canada, that magnificently fills a major gap in the Museum's collection. Mention must also be made here of the gift recorded last year of a superb Neoclassical clock by Boizot and Rémond, given by Francis Gutmann, to whom we would like to express our most sincere gratitude. With the donation by the Honourable Serge Joyal of an outstanding group of pieces of secular and ecclesiastical French and Canadian silver, to which has been added some sixty pieces of secular silver from the French Empire period featuring the hallmarks of the best silversmiths of the time, the Museum becomes the only institution in the country to possess such a collection from the Napoleonic era. The collection of glass art has been enriched by a marvellous ensemble of Art Deco Schneider glass works, collected with passion and scholarship by Jeff Rose and Sandra Black.

Finally, the Design Collection has been enhanced with emblematic works of the Italian Radical Design movement, donated by the American collector from Phoenix Joseph Menosky: Piero Gilardi's *Mela* Chair, Gruppo DAM and Studio Gruppo 14's *Libro* Chair, Studio 65's *Baby-Lonia* Building Blocks, Gianni Ruffi's *La Cova* Sofa, and exceptional objects by Ettore Sottsass. The Quebec designer Albert Leclerc, who worked in Sottsass's studio, has donated six teapots from the Italian's "Indian Memory" series. Finally, Mrs. Liliane M. Stewart, our visionary and always-generous benefactor, continues to add to the extraordinary collection she donated to the Museum with forty-four contemporary design works, among them pieces by Ross Lovegrove, Marcel Wanders, Studio Job and Marc Newson.

Let us wager that 2012, when the Campaign ends, will abound in pleasant surprises. I would also like to make mention of the purchases made this year, a list of which appears in the following pages, including works by Baciccio, Biegas and Chassériau, as well as other gifts, most notably of photographs documenting life in Quebec during the years of the Quiet Revolution. Thanks to Marcel Blouin, who lent his expertise and allowed us to benefit from his many friendly relationships with the artists concerned, the Museum now has very significant holdings in an area where previously there were none. More is sure to come . . . .

We salute our donors' exceptional gifts. Thanks to their generosity, the Museum's legacy continues to grow for future generations. ■

NATHALIE BONDIL

Director and Chief Curator
The Montreal Museum of Fine Arts

2010–2011 MUSEUM ACQUISITIONS

GIFTS FOR THE MUSEUM'S 150TH ANNIVERSARY

The Montreal Museum of Fine Arts would like to express its gratitude to the individuals and companies listed below for their gifts, up until March 31, 2011, of major works of art as part of the 2010–2012 Campaign, *150 Gifts for Our 150th: Great Works for a Great Museum*.

Thanks to their generosity, the Museum's collections have been enriched by artworks of great value that will contribute to raising its profile both here and abroad.

● In the following pages, a red dot before the title identifies works generously donated to the Museum in honour of its 150th anniversary.

Aho, Pierre-Henri
Bailey, Bruce
Benjamin, John
Benjamin, Paul
Bertounesque, Jean-Claude and Rollande
Birks, F. Ann
Blais, Simon
Bourgie, Pierre
Brossard, Michel and Martine
Cadieux, Geneviève
Dell'Aniello, François
Dorion, René and Janine
Fleming, Sybil and David
Fournelle Family
Germain, Jacques and Nathalie
Goldfarb, Hilliard T.
Gutmann, Francis
In tribute to the Bloch-Bauer Family
Hartman, George and Arlene Goldman
Heenan, Roy L.
Hornstein, Michal and Renata
Imperial Tobacco Canada Limited
Jodoin, Maurice and Franceline Fortin
Joyal, Serge
The Jacques K. Laflamme and Jacqueline Cummings Laflamme Estate
Laurendeau, Monique
Lazare, Jack and Harriet
Leclerc, Albert
Levitt, Brian M. and Claire Gohier[1]
Menosky, Joseph
Mercier-Gouin, Pierre
Murphy, Sean B.
Power Corporation of Canada
Rose, Jeff and Sandra Black
Rosshandler, Leo and Andrée Tessier
Sasseville, Serge
Société historique du lac Saint-Louis
Stora, Michèle
Taillefer, Alexandre and Debbie Zakaib
Tardif, Yvon
Théberge, Pierre
Webster, Meredith

●
150TH-ANNIVERSARY GIFT
FRANS SNYDERS
1579-1657
Still Life with Game Suspended on Hooks, a Lobster or, a Porcelain Plate and a Basket of Grapes, Apples, Plums and Other Fruit on a Partly Draped Table with Two Monkeys
1640s
Oil on canvas
177.8 x 137.5 cm
Gift of Mr. and Mrs. Michal Hornstein, in honour of the Montreal Museum of Fine Arts' 150th anniversary

CANADIAN ART WORKS ON PAPER

Iain Baxter
Born in Middlesbrough, England, in 1936

Cinema Poles Move
About 1968
felt pen, ballpoint pen
7" 2 x 27.6 cm
2013.606 [F.1]

Untitled (Couch)
Rubber stamp print
27.9 x 21.5 cm
2013.607 [F.1]

2 Illustrations for the Wildlife Guide to the Northern Rocky Mountains
1953
Ink and pencil on cardboard
12 x 17 cm (each)
2013.608-609 [F.1]

Still Life (Knotted Plastic Rod)
1965
Ink and felt pen on plastic coated paper
37 x 26.5 cm
2013.610 [F.1]

(See Plan de Parterre)

Cecil Buller
Montreal 1886 – Montreal 1973

Memory Fragments
1953
Linocut, 3/25
48.3 x 35.7 cm (sheet)
35.6 x 27.8 cm (image)
Gift of Dr. Sean B. Murphy
2013.523

Greg Curnoe
London, Ontario, 1936 – London 1992

Wings across the Atlantic
1969-1970
Typescript on paper
27.8 x 21.5 cm (each sheet)
2013.612.1-4 [F.1]

4 Drawings
Illustrations for The Great Canadian Sonnet
by David McFadden
1973
Pen and ink
Approx. 28.6 x 20.2 cm (each)
2013.613-616 [F.1]

Sometimes I Remind Myself of Greg Curnoe
1965
Pen and ink
56 x 43.2 cm
2013.617 [F.1]

10 Drawings
1973
Watercolour on sketchbook paper
Various dimensions
2013.618-615, 623-624, 627-632 [F.1]

Old Post Office
Sketch for the Dorval Mural
1968
Graphite
30.6 x 28 cm
2013.620 [F.1]

Diana
1963
Pen, brush and ink
27.6 x 27.5 cm
2013.621 [F.1]

Nancy in John's Kitchen/A Few Minutes Earlier
1967
Ink
12 x 8.8 cm (each)
2013.622.1-2 [F.1]

Potpourri
1978
Watercolour, gouache, graphite
15.5 x 20.5 cm
2013.625 [F.1]

Message to Sam Langford
1973
Writing tablet with 9 lithographs, artist's proof
32.8 x 20 cm (each)
2013.626.1-9 [F.1]

Nanpese IX
1978-1979
Silkscreen on Perspex, artist's proof VII
169.6 x 109 cm
2013.533 [P.1]

(See Gallery Passage)

Marc-Aurèle Fortin
Sainte-Rose, Québec, 1888 – Montréal, Québec, 1970

Baptême Saguenay
About 1940
Watercolour, conté crayon
58.8 x 74 cm
Gift of the Fourmelle family
2013.28
© Fondation Marc-Aurèle Fortin / SODRAC (2011)

Betty Goodwin
Montreal 1923 – Montreal 2008

Draw No. 10
1991
Oil paste, tar and wax on chromogenic print
221.5 x 171.5 cm
Gift of Mr. Pierre Bourgie
2013.25 (See page 45)

Black Arms
1985
Oil paste, pastel, oil, charcoal
101 x 70.8 cm
Gift of Roy Lizard, Avenue in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.508

John Heward
Born in Montreal in 1934

Self-portrait
2003
Etching, inkjetting, blind tints
141 x 98.5 cm (by sight)
Gift of Paul Machnuk and Ross Mulvihill
2013.720

Orias Leduc
Saint-Hilaire, Québec, 1864 – Saint-Hyacinthe, Québec, 1955

Untitled
Graphite
20.8 x 25.5 cm
Purchase, Arthur Lismer Fund
2013.30

Jean McEwen
Montreal 1923 – Montreal 1999

Bolide
About 1954
Ink
58.8 x 71.1 cm
Gift in memory of Jacqueline Lalleman
2013.353

The Unknown Flag
1964
Watercolour
51.5 x 58.2 cm (by sight)
Gift of Madeleine Bélanger
2013.536

Robert Racine
Born in Montreal in 1956

224 Drawings
From the series "*Ad nauseam*"
2004-2005
Mixed media
Various dimensions
Gift of Mr. and Mrs. Christian Mallet
2010.126-201
Gift of Jim Gaston
2010.202-206
Gift of Jacques Maillot
2010.207-331
Gift of Paul Maillot
2010.332-349

Jean-Paul Riopelle
Montreal 1923 – L'Isle-aux-Grues, Québec, 2002

The Duellists
1981
Lithograph, hors commerce
65.6 x 80.3 cm
2010.31 [T.1]

Advance Proof No. 2/6
1982
Lithograph, hors commerce
50.1 x 50.5 cm
2010.37 [T.1]

Tête to Tête
1981
Lithograph, hors commerce
65.5 x 80 cm (sheet)
50.7 x 56.5 cm (image)
2010.38 [T.1]

Cavalcade
1979
Lithograph, hors commerce
42.1 x 53.3 cm
2010.35 [T.1]

Cap à L'aiglle
1981
Lithograph, hors commerce
62 x 89.3 cm
2010.40 [T.1]

(See Gallery M. Smith, etc.)

Leaves III
1967
Lithograph, hors commerce
80 x 105.2 cm (sheet)
53 x 69 cm (image)
2010.558 [S.B.

Sanguine
1967
Etching, hors commerce
45.6 x 36.7 cm (sheet)
19.7 x 30 cm (image)
2010.559 [S.B.

Cocotte
1967
Etching, hors commerce
19.7 x 25.2 cm
2010.600 [S.B.

Bleuet's Head
1966
Etching, hors commerce
24.5 x 35 cm (sheet)
19.9 x 24.1 cm (image)
2010.661 [S.B.

F
About 1981
Silkscreen, 62/100
106.6 x 75.3 cm (sheet)
66 x 69 cm (image)
2010.662 [S.B.

Drôle Faune
1981
Lithograph, hors commerce
67 x 82 cm (sheet)
52.3 x 57 cm (image)
2010.531 [S.B.
© Estate of Jean-Paul Riopelle / SODRAC (2011)

Fées
1987
3 states + 2 separates, 4 printing plates, 2 total proofs and 1 pass proof for an edition of colour etchings
Various dimensions
2010.504.1-10 [S.B.

(See Gallery Rose)

Pupadis
Album No. 160 from the series "Derrière le miroir"
1965
Lithograph, offset halftone lithograph, 33/150
39.3 x 35.4 cm (closed)
Gift of Madeleine Bélanger
2010.541.1-5

Without
1970
Lithograph
34.1 x 22 cm
Gift of Roberto Gregoris
2010.542

CANADIAN ART PAINTING

Anthony Burnham
Born in Montreal in 1973

Tray
2005-2007
Oil on plywood
50 x 61 cm
Purchase, the Museum Campaign 1988-1993 Fund
2010.53

Alfred Joseph Casson
Toronto 1898 – Toronto 1992

Spring Sunshine
1923
Oil on canvas
91.2 x 112.5 cm
Gift of the Fourmelle family
2010.537

Greg Curnoe
London, Ontario, 1936 – October 1992

EF
1963
Fluorescent paint on paper
119 x 88 cm
Gift of Pierre Théberge
2010.536

Michel Daigneault
Born in Montreal in 1956

Lost In Space
2004
Acrylic on canvas
203.2 x 188 cm
Purchase, the Canada Council for the Arts' Acquisition Assistance Program and the Museum's Campaign 1988-1993 Fund
2010.351

Pierre Dorion
Born in Ottawa in 1957

Kirsty
2004
Oil on canvas
152.2 x 101.8 cm
Gift of Mr. Pierre and Mrs. Janine Dorion
2010.35 (See page 43)

Marc-Aurèle Fortin
Sainte-Rose, Québec, 1888 – Montréal, Québec, 1970

Gaspé Landscape: Anse aux Cascons
Between 1945 and 1948
Oil on canvas
69.8 x 87.3 cm
Claire Dumont Bequest
2010.655

Lawren S. Harris
Brantford, Ontario, 1885 – Vancouver 1970

North Country Church and Cemetery, Ontario
About 1919-1920
Oil on cardboard
26.8 x 35 cm
Gift in memory of Joan and Trevor Ross
2010.314

Adrien Hébert
Paris 1890 – Montreal 1967

Canoes Pool and Sainte Catherine
About 1948
Oil on canvas
76.5 x 131.5 cm
Gift of Imperial Tobacco Canada Limited in honour of the Montreal Museum of Fine Arts' 150th anniversary
2010.645 (See page 61)

Jacques (Rodolphe de Repentigny)
ville Saint-Laurent, Québec, 1926 – Banff, Alberta, 1959

Equilibrium
1953
Oil on canvas
48 x 36.3 cm
Gift of Michel and Martine Bissonnette in honour of the Montreal Museum of Fine Arts' 150th anniversary
2010.512

150TH-ANNIVERSARY GIFT
BRIAN JUNGEN, Born in Fort Saint John, *British Columbia, in 1970*
Prototype for New Understanding No. 35, 2004, Nike athletic shoes, approx. 40 x 26 x 55 cm
Gift of Alexandre Taillefer and Debbie Zakuib in honour of the Montreal Museum of Fine Arts' 150th anniversary

Norval Morrisseau
Fort William (now Thunder Bay), 1932 – Toronto, 2007

Untitled (Snake)
1963
Acrylic on leather
147 x 68.5 cm
Gift in honour of Dr. Allan MacDonald, Jeanie and the Montreal Museum of Fine Arts' 150th anniversary
2013.1983

Jean-Paul Riopelle
Montreal, 1923 – L'Isle-aux-Grues, Quebec, 2002

Untitled
1963
Oil on canvas
63.5 x 128.5 cm (oval)
Gift in memory of Jacqueline Hildebrand
2013.564

Marc Ségain
Born in Ottawa in 1970

Poet
1993
Oil, charcoal, pigment and dammar on canvas
30.5 x 25.5 cm
Gift of Dr. Sean B. Murphy
2013.122

Marc-Aurèle de Foy Suzor-Coté
Arthabaska, Quebec, 1869 – Daytona Beach, Florida, 1937

Oak Ridge
1908
Oil on canvas
47.5 x 80 cm
Gift of Claire Gobeil and Brian Levitt
in honour of the Montreal Museum of Fine Arts'
150th anniversary
2013.27 (see page 25)

Joanne Tod
Born in Montreal in 1953

Caterpillars
1988
Oil on canvas
2.135 x 3.015 m
Gift of the Lazaro family collection
2013.568

Fernand Toupin
Montreal, 1930 – Repentigny, Quebec, 2009

Alma with Little Star
1956
Oil on hardboard
62.5 x 52.5 cm
Purchase, the Museum Campaign 1988-1993 Fund
2013.667

CANADIAN ART PHOTOGRAPHY

Anonymous

Horseshoe Falls from Goat Island
About 1860-1880
Varnished gelatin silver print (?)
55.8 x 46 cm
Gift of Pierre Théberge
2013.1584

Martin Bourgeois
Born in Ville-Marie, Quebec, in 1973

Untitled No. 5
From the series "Drive-In"
2008-2009, print 2010
Inkjet print on polypropylene, face-mounted on Plexiglas, 1/5
115.1 x 275.2 cm
Gift of Martin Bourgeois
2013.337 (see page 71)

Geneviève Cadieux
Born in Montreal in 1955

Elle et les Lieux hantés de Jeanne
1997
2 chromogenic prints mounted on Plexiglas, 1/2
195.6 x 157.6 cm (each, unframed)
Gift of Geneviève Cadieux
2013.226.1-2

Michel Campeau
Born in Montreal in 1948

71 Photographs
From the series "Dérision"
2005-2006, print 2007
Chromogenic prints, a 104" mosaic
54.2 x 42 cm (each)
Gift of Michel Campeau
2013.453.1-71

Alain Chagnon
Born in Saint-Hubert, Quebec, in 1948

18 Photographs
From the series "Bande à part"
1985, print 1986
Gelatin silver prints, 2/5
50.5 x 40.5 cm or 40.5 x 50.5 cm (each)
2013.2C.1-18 [A.C.]

15 Photographs
From the series "Pétaudière"
1985, print 1986
Gelatin silver prints, 2/5
50.5 x 40.5 cm (each)
2013.2F.1-15 [A.C.]

59 Photographs
From the series "Images du Québécois"
1970-1976, print 2010
Gelatin silver prints, 2/5
40.5 x 50.5 cm or 50.5 x 40.5 cm (each)
2010.2G.1-59 [A.C.]

La traverse
1972-1974, print 2010
Series of 66 gelatin silver prints, 2/5
40.6 x 50.8 cm or 50.6 x 40.6 cm (each)
2011.1.1-66 [A.C.]

Roger Charbonneau
Born in Montreal in 1947

103 Photographs
From the series "Les quartiers populaires de Montréal"
1973-1974, print 2010
Gelatin silver prints, 2/5
35.5 x 27.8 cm (each)
2010.3F.1-103 [R.C.]

29 Photographs
From the series "Dictée [une exactitude naturelle en photographie"
1972, print 2010
Gelatin silver prints, 2/5
Various dimensions
2010.3G.1-29 [R.C.]

Jasmin Emodolphe de Repentigny
Ville Saint-Laurent, Quebec, 1926 – Banff, Alberta, 1959

Untitled
About 1954
3 gelatin silver monotypes
25.2 x 20.3 cm (each)
Purchase, gift of the Fournelle family
2010.653.653
Purchase, the Museum Campaign 1988-1993 Fund
2010.660

Convent Hall
1955
Gelatin silver print
16.2 x 23.3 cm
Gift of François de Repentigny
2010.661

Brian Merrett
Born in Saint John, New Brunswick, in 1945

Drummond Street, Montreal, January 5th, 1975
1975, print 2010
Pigmented inkjet print from a scanned negative, 2/7
107.1 x 133.6 cm
Purchase, Arthur Lismer Fund
2010.834

40 Photographs
From the series "Autoroute Ville-Marie"
1969-1972, print 2010
Pigmented inkjet prints from scanned negatives, 2/7
28 x 35.6 cm or 35.6 x 28 cm (each)
2011.4.1-40 [B.M.]

40 Photographs
From the series "Industrial and Workers Strike"
1972, print 2010
Pigmented inkjet prints from scanned negatives, 2/7
35.8 x 28 cm or 28 x 35.8 cm (each)
2011.5.1-40 [B.M.]

Larry Towell
Born in Chatham, Ontario, in 1953

20 Photographs
From the series "The World from My Front Porch"
1980-1999, print 1997-2006
Gelatin silver prints
Various dimensions
Gift of Larry Towell
2010.595.1-20

CANADIAN ART SCULPTURE

Valérie Blass
Born in Montreal in 1967

She Was a Big Success
2003
Polystyrene, wood, hair, pigment
96 x 32 x 32 cm
Purchase, the Canada Council for the Arts' Acquisition Assistance Program and gift of Nick Rideout
2010.516

Jean-Baptiste Côté
Quebec City, 1837 – Quebec City, 1907

The Kings, the Fishermen and the Horses
About 1865
Polychromed wood, string
Various dimensions
Gift, Paul Gouin Collection
2010.856-858 (see page 48)

Brian Jungen
Born in Fort St. John, British Columbia, in 1970

Prototype for New Understanding No. 20
2004
Nike athletic shoes
Approx. 40 x 26 x 55 cm
Gift of Alexandre Trudeau and Debbie Zavaleh
in honour of the Montreal Museum of Fine Arts'
150th anniversary
2010.535 (see page 28)

Alfred Laliberté
Sainte-Elizabeth-de-Warwick, Quebec, 1878 – Montreal 1953

Fairy Girl
About 1926-1927
Plaster
44 x 18.5 x 24 cm
Gift of Madeleine Lacombe-Lizotte
2010.721

Dinah Lautermilch
Montreal 1889 – Montreal 1945

Bust of an Indian Chief of Caughnawaga
1930
Patinated plaster
59 x 41 x 29 cm
2010.100 [M.G.]

Bust of a Black Woman
1934
Painted plaster
54.5 x 32 x 24.5 cm
2010.104 [M.G.]

NORTHWEST COAST, BRITISH COLUMBIA, HAIDA GWAII (HAIDA CHARLOTTE ISLANDS)
Haida

Carved Pipe
Before 1860
Argillite
6.3 x 21.5 x 1.8 cm
Purchase, Dr. and Mrs. Stevenson Gerard
2010.722

CANADIAN ART MIXED MEDIA

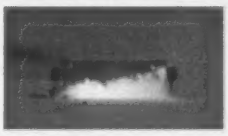
Iain Baxter
Born in Middlesbrough, England, in 1936

Bagged Day-Glo Oranges
1967
Silkscreen on cardboard, plastic bag, ribbon, 45/50
50.9 x 38.2 cm
2010.605.1-2 [P.]

Rockaway B.C. Snow
1968
Plastic envelope and bag, tape
31.7 x 24.5 x 5 cm
2010.611[P.]

CANADIAN ART VIDEO

Kevin Schmidt
Born in Ottawa in 1972



Weld Signals
2007
HD colour video, 3/5
Duration: 9 min 42 s
Purchase, the Canada Council for the Arts' Acquisition Assistance Program and the Museum's Campaign 1988-1993 Fund
2010.1352

INUIT ART WORKS ON PAPER

Johnnie Ashevak
1923–1972

Sea Dogs
1964
Engraving, 22/50
31.7 x 45.7 cm (sheet)
25.1 x 30.1 cm (platemark)
2013.867 [S.W.]

Bird People
1963
Engraving, 48/50
31.7 x 50 cm (sheet)
25 x 30.2 cm (platemark)
2013.874 [S.W.]

Untitled (Bird and Spirit)
1962
Engraving, 39/50
31.8 x 45.6 cm (sheet)
22.6 x 30.1 cm (platemark)
2013.875 [S.W.]

Kenojuak Ashevak
Born in Ikirasak camp, Baffin Island, Nunavut, in 1927

Animal Spirits
1963
Engraving, 27/50
24.9 x 35 cm (sheet)
15.1 x 19.6 cm (platemark)
2013.865 [S.W.]

Owl and Sea Spirit
1963
Engraving, 47/50
33.6 x 48.5 cm (sheet)
25.1 x 30.3 cm (platemark)
2013.868 [S.W.]

The Intruders
1968
Engraving, 21/50
33.2 x 42.5 cm (sheet)
24.5 x 30.2 cm (platemark)
2013.869 [S.W.]

Sea Gull and Sea Spirit
1963
Engraving, 24/50
31.7 x 45 cm (sheet)
22.7 x 30 cm (platemark)
2013.872 [S.W.]

Dream
1961
Engraving, 3/50
31.5 x 45.6 cm (sheet)
25 x 30 cm (platemark)
2013.876 [S.W.]
© Reproduced with the permission of Dorset Fine Arts

Bird with Young
1963
Engraving, 43/50
31.7 x 45.7 cm (sheet)
22.6 x 30.1 cm (platemark)
2013.882 [S.W.]

Pitseolak Ashoona
Nottingham Island, Nunavut, 1904 – Cape Dorset (Kinngait), 1983

Bird with Fish
1967
Engraving, 34/50
25.2 x 30.1 cm (sheet)
15 x 19.7 cm (platemark)
2013.866 [S.W.]

Untitled
1962
Engraving, 45/50
32.1 x 45.5 cm (sheet)
22.6 x 30.1 cm (platemark)
2013.873 [S.W.]

Untitled
1962
Engraving, 40/50
31.8 x 45.6 cm (sheet)
22.7 x 30.1 cm (platemark)
2013.[illegible] [S.W.]

Martha Ittukuluk'naaq
Kazan River area, Nunavut, ~1912 – Qamanittuaq (Baker Lake), Nunavut, 1981

Hunk Owls and Wolves
1973
Stencil, 34/34
30 x 61.2 cm
2013.862 [S.W.]

William Kagyut
Born in 1919 or 1922

Bear and Hunter
1964
Stonecut, 35/40
47 x 60.7 cm
2013.883 [S.W.]

Helen Kalvak
Victoria Island, Northwest Territories, 1901 – Ulukhaktok (Holman), Northwest Territories, 1984

Capture of a Bird
1962
Stonecut, Seal
63 x 45.6 cm
2013.884 [S.W.]

Kiakshuk
South shore of Baffin Island, Nunavut, 1886 – Cape Dorset (Kinngait), 1965

Eskimo Family
1963
Engraving, 40/50
31.6 x 45.5 cm (sheet)
25 x 30.1 cm (platemark)
Gift in honour of Michal Hornstein, C.M., on the occasion of his 90th birthday, from Professor Sandra Friedman Zivkovic
2013.870

Untitled Sea and Land Creatures
1962
Engraving, 8/50
33.5 x 48.2 cm (sheet)
22.5 x 30.3 cm (platemark)
2013.87[illegible] [S.W.]

Timothy Ottochie
Cape Dorset (Kinngait), 1904 – Cape Dorset 1986

Bear, Wolves and Dust
1963
Engraving, 7/50
31.3 x 45.5 cm (sheet)
22.6 x 30.1 cm (platemark)
2013.878 [S.W.]

Kanangingak Pootoogook
Born in Ikirasak camp, Baffin Island, Nunavut, in 1935

Geese
1965
Engraving, 36/50
59.6 x [illegible] cm (sheet)
30.2 x 24.8 cm (platemark)
2013.877 [S.W.]

Lucy Qinnuayuak
Salluit, Nunavik, 1915 – Cape Dorset (Kinngait), 1982

Bird Totem
1971
Stonecut, 31/50
43.5 x 62 cm
2013.863 [S.W.]

Kingmingbak (Big Bird)
1976
Stonecut, 5/50
71 x 61 cm
2013.864 [S.W.]

Untitled
1961
Engraving, 26/50
31.5 x 47.4 cm (sheet)
22.6 x 30.1 cm (platemark)
2010.880 [S.F.W.]

Pauta Saila
Kikiqtaaluk, Nunavut, ~1916 – Ottawa 2009

Untitled
1962
Engraving, 44/50
31.8 x 45.7 cm (sheet)
22.6 x 30.2 cm (platemark)
2010.879 [S.F.W.]

INUIT ART SCULPTURE

Anonymous

Untitled (Male Figurine)
1950s
Steatite
4.3 x 2.5 x 1.8 cm
2010.647 [J.P.K.]

Anonymous
Puvirnituq (?)

Untitled (Polar Bear)
1960s
Steatite
7.5 x 15.7 x 5.2 cm
2010.648 [J.P.K.]

Paulassie Epilaq
Born in Sanikiluaq, Nunavut, in ~1934

Untitled (Snow Owl)
Late 1960s (?)
Steatite
4.8 x 2.5 x 4.2 cm
2010.650 [J.P.K.]

Shorty Kilabtee
Kimmirut (Lake Harbour), Nunavut, 1945 – (?) 1993

Untitled (Two Caribou)
1990
Serpentine, caribou antler
86 x 52 x 35 cm
Gift of Jacob and Daniel Miller
2010.654.1-5 (see page 32)

Joe Talirunili (Talirunili)
Kuujjuaraapik (Great Whale River), Nunavik, 1893 – Puvirnituq, Nunavik, 1976

Reclining Caribou
About 1970
Steatite, caribou antler
5.4 x 18 x 9.5 cm
Gift of Thomas E. Kramer, esq.
2010.648

NON-CANADIAN ART WORKS ON PAPER

Abraham Bosse
Tours, France, about 1602–1604 – Paris ~1676
After Claude Vignon (1593–1670)
18 Plates Illustrating the Second Edition of the Novel *Clélonie* by Jean Desmarets de Saint-Sorlin
1639
Etching, only state
19.6 x 15.1 cm (sheet)
19.2 x 14.8 cm (platemark) (each)
Purchase, Wicke Robin Fund in memory of Neo St. B. Harrison
2010.32.1-18

Alexander Calder
Philadelphia 1898 – New York 1976

Cahiers. Gouaches et Brisures
Album No. 155 from the series "Derrière le miroir"
1965
Lithograph, offset halftone lithograph, 155/150
32.9 x 25.2 cm (closed)
Gift of Madeleine Berger
2010.722.1-2

Giovanni Benedetto Castiglione
Genoa 1609 – Mantua 1664

The Raising of Lazarus
About 1647–1651
Etching, state I/IV
30.4 x 44.5 cm (sheet)
22.8 x 31.8 cm (platemark)
Purchase, the Museum Campaign 1988–'89 Fund and Ann Hoenigsberg Fund
2010.33

Raoul Dufy
Le Havre 1877 – Forcalquier, France, 1953

Flowers
1925
Watercolour, gouache
65.7 x 55.3 cm
Gift in memory of Jacqueline Lallemand
2010.724

Fulvio Ferrari
Born in Cittiglio, Italy, in 1945

Apodeixis
2000
Album of photolithographic and silkscreen prints with embossing, flocking, acrylic sheet, felt, tissue paper, mirror and collage of various materials
38 x 26 cm (closed)
2010.93.1-21 [J.M.]

Carte Marbrée Polaroid
Album of photolithographic, with flocking, embossing, Studiomat pastels and collage of lace
38 x 27.7 cm (closed)
2010.91.1-22 [J.M.]

Eugène Grasset
Lausanne 1841 – Sceaux, France, 1917

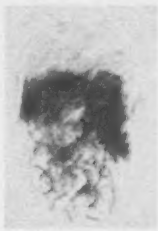
Napoleon in Egypt
1896
Chromolithograph, counted as canvas
Printed by the Century Co., New York
70.3 x 54.8 cm (sheet)
37.5 x 34.1 cm (image)
2010.230 [P.H.A.]

The Sun of Austerlitz
1896
Chromolithograph, counted as canvas
Printed by the Century Co., New York
70.5 x 52 cm (sheet)
57 x 46.1 cm (image)
2010.231 [P.H.A.]

Ito Toshio
Korea, 1871–1936

Calligraphy Scroll
Ink
198.6 x 68.9 cm
Gift of Gilles Gagnon
2010.135

Joan Mitchell
Chicago 1925 – Paris 1992



Untitled
1959
Charcoal, wash
34.2 x 51.4 cm
Gift of Monique Lacombe in memory of her brother, Eric
2010.357
© Estate of Joan Mitchell

Henry Moore
Castleford, England, 1898 – Much Hadham, England, 1986

The Artist's Hands I
1983
Charcoal, pen and ink, gouache
25.7 x 23.4 cm
Gift of Madeleine Bélanger
2010.637
© The Henry Moore Foundation. All rights reserved, DACS 50082AC (2011)

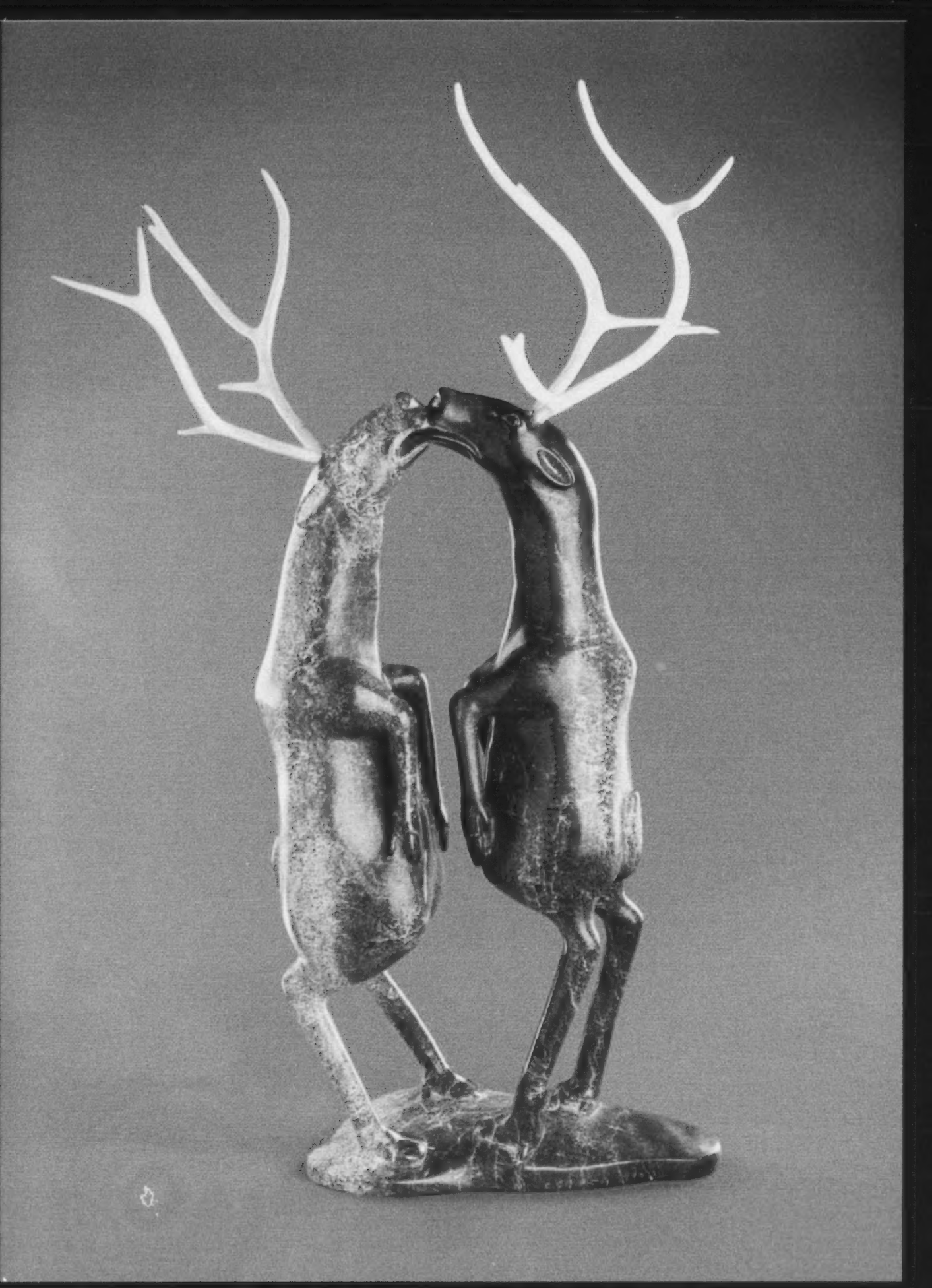
Alexis Peyrotte
Mâcon, France, 1699 – Paris 1769

An Ape Preaching
About 1760
Gouache on cardboard
28.5 x 35.7 cm
Gift in memory of Jean Bédard, from his family
2010.95

Pablo Picasso
Málaga, Spain, 1881 – Mougins, France, 1973

Male Model with Sculpture
Plate 72 from "Suite Vollard"
1933
Etching
45 x 34.7 cm (sheet)
38 x 25.7 cm (platemark)
Gift of Dr. Sean B. Murphy
2010.640
© Estate of Picasso 50082AC (2011)

Sculptor with Standing Model
Plate 69 from "Suite Vollard"
1933
Etching
44.2 x 34 cm (sheet)
28 x 19.3 cm (platemark)
2010.728 [P.H.]



● *Rembrandt with a Woman Weeping a Veil*
Plate 16 from the "Suite Vollard"
1934
Etching
45 x 34.2 cm (sheet)
36.9 x 29.8 cm (plate mark)
2013.729 [V1]

Allison Schulnik
Born in San Diego in 1978

Untitled
2009
Ink
18.1 x 19 cm
Purchase, the Museum Campaign 1988-1993 Fund
2011.157

Antoni Tàpies
Born in Barcelona in 1923

Matière de vanille
Album with text by Jacques Dupin (born in 1927), 13 prints
1991
Etching, embossing, aquatint, A 245
58.1 x 48 x 4 cm (album, closed)
55.3 x 39.2 cm (13 prints)
Gift of Yvon M. Tardif, MD
2013.566.1-14

Tapies
Album No. 168 from the series "Derrière le miroir"
1967
Lithograph on Rives, offset Lafuma lithograph, 72150
38.1 x 28.4 cm (closed)
Gift of Madeleine Bélanger
2013.723.1-2

Lil Tschudi
Schwanden, Switzerland, 1911 – Schwanden 2001

● *The Start (Last Gift)*
1937
Linocut
25.6 x 28.5 cm (sheet)
22.6 x 28.5 cm (image)
Gift of Edward I. Goldcath in honour of the Montreal Museum of Fine Arts' 150th anniversary
"Do you not know that in a race all the runners compete, but only one receives the prize? So run that you may obtain it. . . . I myself do not therefore run aimlessly, nor do I box as one who beats the air." (1 Corinthians 9:24-25).
2013.1.4

Xu Beihong
Yixing, China, 1895 – Beijing, 1953

Galloping Horse
1943
Ink
1' 0 x 12.5 cm (scroll)
44.2 x 26.5 cm (sheet)
Gift of Gilles Saucier
2013.350

NON-CANADIAN ART PAINTING

Giovanni Battista Gaulli, called Baciccio
Genoa 1639 – Rome 1709

Ecce Agnus Dei (Behold, the Lamb of God)
About 1695-1700
Oil on canvas
129.5 x 102.5 cm
Purchase, Edith Low-Beer Bequest and the Museum Campaign 1988-1993 Fund
2011.3 (see page 52)

Théodore Chassériau
Santa Barbara de Samana, Dominican Republic, 1819 – Paris 1856

Young Woman Weeping at a Stele, or Remembrance
1843
Oil on canvas
61.2 x 50.3 cm
Purchase, the Museum Campaign 1988-1993 Fund
2013.42

Jean-Joseph-Benjamin Constant
Paris 1845 – Paris 1902

● *The Red Flamingo*
1876
Oil on canvas
65.3 x 54 cm
Gift of Mr. and Mrs. Philippe Sorel in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.730 (see page 54)

Maurice Denis
Granville, France, 1870 – Paris 1943

Nudist Seated with Her Back against a Tree
About 1906
Oil on wood
22.8 x 26.3 cm
Gift of Mr. and Mrs. Michal Hornstein
2013.55

Erik Parker
Born in St. Edgar in 1968

● *Eats*
2008-2009
Acrylic on canvas
251.5 x 229 cm
Gift of Laurie and Dr. Ira Sacks
2012.53 (see page 14)

Workshop of
Scipione Pulzone
Gaeta, Italy, about 1546 – Rome 1598

Portrait of Cardinal Antonio Perrenot de Granvelle
About 1576
Oil on wood
18.3 x 22.5 cm
Gift of George F. Bloomgarden, 1957
2013.31

Frans Snyders
Antwerp 1579 – Antwerp 1657

● *Still Life with Game Suspended on Hooks, a Lobster on a Porcelain Plate and a Basket of Grapes, Apples, Plums and Other Fruit on a Partly Draped Table with Two Monkeys*
1640s
Oil on canvas
177.8 x 137.5 cm
Gift of Mr. and Mrs. Michal Hornstein, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2010.65.2 (see page 29)

NON-CANADIAN ART PHOTOGRAPHY

Harry Callahan
Detroit, 1912 – Atlanta, 1999

New York
1955, print 1980-1981
Dye transfer print
22.1 x 33.8 cm (by sight)
Gift of Aaron Wilford in memory of Bella and Joseph Milord
2010.669

Andreas Feininger
Paris 1906 – New York 1999

50 Photographic pictures of New York and other American cities: buildings, industrial landscapes, factories, trains, close-ups of insects, shells, etc., between 1935 and 1985
49 gelatin silver prints; one Ilfochrome print
Various dimensions
Wyeth – Feininger Bequest
2010.855-902

Roland Fuchs
Born in Zurich in 1924

Set of 6 Photolithographs
1973
Photolithography, 24/70
Printed by Mintrauk Press, Toronto
Various dimensions
Gift of Aaron Milord in memory of Bella and Joseph Milord
2010.670.1-6

Gao Brothers
Zhen Gao
Born in Henan, China, in 1956
Qiang Gao
Born in Henan, China, in 1962

● *Time is*
2000
Chromogenic print, edition of 15
149.7 x 109.8 cm
Gift of J. Serge Sauvaville and François Delfanelli in honour of the Montreal Museum of Fine Arts' 150th anniversary
2010.874 (see page 36)

Sense of Space – Wash
2000
Chromogenic print
115.5 x 145.5 cm (by sight)
Purchase, the Museum Campaign 1988-1993 Fund
2010.855

Gertrude Käsebier
Des Moines, Iowa, 1852 – New York 1934

Henrik Sieglitz
About 1900
Platinum print
20.3 x 15 cm
2010.667 [ANO]

Alfred Stieglitz
Hoboken, New Jersey, 1864 – New York 1946

The Net Menders, Lake George
1934
Gelatin silver print
25 x 19.5 cm
2010.663 [ANO]

Country Parking: Sieglitz in Chatham
About 1910
Gelatin silver print on printing-out paper (matte) on cardboard
24.1 x 14.5 cm
2010.664 [ANO]

Mrs. Sieglitz
1911
Albumen print
22.7 x 15.4 cm
2010.665 [ANO]

Picturesque Bits of New York and Other Studies
1893-1897
Portfolio of 12 photogravures
51 x 41.5 cm
2010.666.1-13 [ANO]

Dimitris Yeros
Born in Greece in 1948

Chuck Close
2002, print 2008
Ink-jet print
61.3 x 43.1 cm
2010.571 [D.Y.]

Louise Bourgeois
2003
Ink-jet print
71.7 x 43.1 cm
2010.572 [D.Y.]

NON-CANADIAN ART SCULPTURE

Jean (Hans) Arp
Strasbourg 1886 – Basel 1966

● *Doll's Rocker*
1964
Bronze, 1/3
Cast André Mounier, Clamart (France)
64.5 x 96 x 18.5 cm
Gift of Fernand Lortie and Maurice Forget in honour of the Montreal Museum of Fine Arts' 150th anniversary
2010.727
© Estate of Jean Arp | SODRAC (2011)

Richard Artschwager
Born in Washington in 1923

● *Splatter Chair II*
1992
Chromed aluminum, plywood, enamel paint
112.5 x 107 x 57.9 cm
Gift of Ann Bliss in memory of her husband Bernie Dean, née Berg
2010.618
© Richard Artschwager / SODRAC (2011)

Boleslas Biegas
Kozienin, Poland, 1877 – Paris 1954

Picture Wagon
1904
Bronze
37.5 x 36.5 x 17 cm
Purchase, the Montreal Museum of Fine Arts' Volunteer Association Fund
2010.9.25

Wim Delvoye
Born in Wervik, Belgium, in 1965

Bathpipe Shelf 53 (In Gabbiz)
1989
Enamel paint on gas cancer
56 cm (h.), 30 cm (diam.)
Purchase, the Museum Campaign 1988-1993 Fund
2010.100
© Wim Delvoye / SODRAC (2011)

Folkert de Jong
Born in Enschede, the Netherlands, in 1972

● *Life's Illusions – Nonsense*
2003
Polystyrene, expanded polyurethane foam, synthetic resin, enamel
Approx. 255 x 138 x 248 cm
Gift of Arlene Goldcheer and George Hartman
2010.648 (see page 57)

Allison Schulnik
Born in San Diego in 1978

Untitled
2009
Ceramic
Purchase, the Museum Campaign 1988-1993 Fund
2011.156

150TH-ANNIVERSARY GIFT
SHORTY KILLIKTEE, 1949-1993
Untitled (Two Caribou), 1990, serpentine, caribou antler, 46 x 52 x 35 cm
Gift of Lois and Daniel Miller

NON-CANADIAN ART VIDEO

Glenda León
Born in Havana, in 1976

Cesta respira [Very Breath]
2003
Colour video, 3/10
Duration: 1 min 50 s
Purchase, Gaydon Vepentegov Fund
2013.165

Allison Schubuk
Born in San Diego, in 1973

Forest
2003
Stop-motion clay animated video, 2/5
Duration: 4 min 30 s
Purchase, the Museum Campaign 1988–1993 Fund
2013.155.1–3

DECORATIVE ART

Laurent Amiot
Quebec City, 1764 – Quebec City, 1819

Snuff box
Between 1788 and 1839
Silver
2.5 x 8 x 4 cm
2013.27.7 [5.1]

Baptismal Spoon
Between 1788 and 1839
Silver
6.3 x 9.3 x 2.6 cm
2013.7.8 [5.1]

Ladle
Between 1788 and 1839
Silver
28.1 x 10.5 x 9.4 cm
2013.7.9 [5.1]

Anonymous

Pectoral Medal
Second half of 18th C. (?)
Silver
7.5 x 5.3 x 0.5 cm
2013.257 [5.1]

Anonymous
France

Plate
Between 1738 and 1839
Silver
4.1 cm (h.); 34.9 cm (dia.m.)
2013.803 [5.1]

Thomas Michel Bary
Active in Paris between 1798 and 1813

Pair of Candlesticks
Between 1738 and 1839
Silver, silver-gilt
28 cm (approx. h.); 14.2 cm (approx. diam.) (each)
2013.786.1-2 [5.1]

Paul Beau
Montreal 1871 – Montreal 1949

Serving Tray
About 1530–1915
Silver-plated brass
4.5 x 43.7 x 25 cm
2013.214 [5.1]

Jacques-Brice Beaufort
Active in Paris from 1780

Sauceboat and Stand
Between 1798 and 1809
Silver
21.5 x 26.2 x 13 cm
2013.783 [5.1]

Jean-Pierre-Nicolas Behrens
Active in Paris from 1798

Sauceboat and Stand
Between 1798 and 1809
Silver
19.2 x 25.7 x 14.4 cm
2013.757.1-2 [5...]

Coffee Pot
About 1809
Silver, wood
17 x 17.5 x 9.6 cm
2013.808 [5.1]

Martin-Guillaume Biennais
La Cochère, France, 1764 – Paris 1843

Pair of Salt Cellars
1819
Silver, silver-gilt
13 x 16.9 x 7.8 cm
2013.709.1-2 [5...]

Coffee Pot
Between 1798 and 1809
Silver, wood
18 x 13.4 x 9.5 cm
2013.770 [5.1]

Oval Platter
Between 1805 and 1819
Silver
3 x 38.4 x 24.6 cm
2013.77 [5.1]

Candlestick
Between 1805 and 1819
Silver, gilt
6.5 x 23 x 23.8 cm
2013.772.1-2 [5...]

Fish Server
Between 1805 and 1819
Silver, ebony
7.5 x 39.4 x 8.4 cm
2013.773 [5.1]

Martin-Guillaume Biennais (jam pot)
La Cochère, France, 1764 – Paris 1843
Marie "VC" (cocoa)
Active in the region of La Manche

Jam Pot
1819
Silver
35 cm (h.); 14.5 cm (diam.)
2 Spoons
Between 1798 and 1809
Silver, gilt
14.4 x 2.9 x 2.2 cm (each)
2013.800.1-13 [5.1]

Attributed to
Charles-Antoine Bleuzy
Active in Paris from 1799 or 1800

Pair of Covered Vegetable Dishes
Between 1795 and 1829
Silver
Approx. 17 x 28 x 20 cm (each)
2010.756.1-4 [5...]

Boldé and Headley
Associates in Montreal between 1851 and 1858

Footed Cup Presented to Captain Alexander Ramsay
1853
Silver
18.7 cm (h.); 9.4 cm (diam.)
2010.734 [5...]

David Boldé
Montreal 1812 – Montreal 1869

Sugar Bowl
Mid-19th C.
Silver
10.9 x 20.5 x 13.3 cm
2010.758 [5...]

Gabriel Jacques André Bonsport
Active in Paris from 1803 or 1804

Coconut Bouillon Bowl and Stand
Between 1805 and 1819
Silver
12.4 cm (h.); 20.4 cm (diam.)
2010.751.1-2 [5...]

Jean-Nicolas Boulanger
Active in Paris from 1783

Pair of Candlesticks
Between 1798 and 1809
Silver
28.2 cm (approx. h.); 14.1 cm (approx. diam.) (each)
2010.788.1-2 [5...]

Coffee Pot
Between 1805 and 1819
Silver, wood
24.2 x 23.5 x 13.2 cm
2010.750 [5...]

Oil and Vinegar Cruets
Between 1798 and 1809
Silver
22.2 x 24.2 x 12.3 cm
2010.753 [5...]

Charles-Louis Bourgeois
Active in Paris from 1789

Coconut Bouillon Bowl
Between 1798 and 1809
Silver
11.2 x 16.7 x 13.8 cm
2010.784.1-2 [5...]

Soup Tureen
Between 1798 and 1809
Silver
20.5 x 22.5 x 35.5 cm
2010.803.1-2 [5...]

Coffee Pot and Cream Jug
Between 1805 and 1819
Silver, ebony
Coffee Pot: 35 x 22.9 x 14.2 cm
Cream Jug: 22.8 x 14.1 x 10.5 cm
2010.810.1-2 [5...]

Jean-Charles Cahier
Soissons, France, 1772 – Soissons 1849

Soup Tureen
Between 1805 and 1819
Silver
35 x 36 x 22.7 cm
2010.772.1-2 [5...]

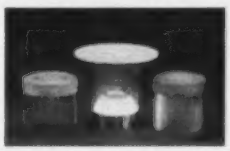
Dish
Between 1815 and 1830
Silver
3 cm (h.); 29.5 cm (diam.)
2010.778 [5...]

Dish Warmer
Between 1805 and 1819
Silver, wood
11 x 31.5 cm
2010.802.1-6 [5...]

Plate
Between 1798 and 1809
Silver
3.1 cm (h.); 36.1 cm (diam.)
2010.804 [5...]

[illegible]

Cesare Maria Casati
Born in Milan, in 1936
and
Emanuele Ponzio
Born in Turin, in 1923



Table, Chair and Stool from the Piccolo Deux Bar, Forte Crotone, Bolzano, Italy
1966
Mint upholstered, steel, polyurethane foam, nylon upholstery
Table: 67 cm (h.); 73 cm (diam.)
Chair: 65.8 cm (h.); 47 cm (diam.)
Stool: 43 cm (h.); 41 cm (diam.)
Gift of Joseph Mordy in memory of his wife, Diane, and of Silvia and She by
2010.727.1-3

Jean-Pierre Charpentat
Active in Paris from 1792

Set of 7 Salt Cellars
Between 1798 and 1809
Silver, crystal
5.4 cm (h.); 8.2 cm (diam.) (each)
2010.815.1-6 [5.1]

Leonard Chatenet
Active in Paris between 1807 and 1850

Pair of Candlesticks
Between 1803 and 1819
Silver
35.8 cm (h.); 15.4 cm (diam.) (each)
2010.731.1-2 [5.1]

J. E. Coffinet
Active in Paris from 1814

Covered Gravy Dish
Between 1814 and 1819
Silver
14.6 x 20.7 x 15.9 cm
2010.817.1-2 [5.1]

Fleury-Antoine Crocart
Active in Paris from 1798

Coffee Pot
Between 1798 and 1809
Silver, ebony
30.5 x 18.5 x 11.2 cm
2010.765 [5...]

Sauceboat with Stand
Between 1798 and 1809
Silver
20.8 x 30 x 11.2 cm
2010.828.1-2 [5.1]

Robert Cruickshank
Scotland abo.t 1748 – died at sea 1809

Sugar Sifter
Between 1780 and 1810
Silver
11.3 x 2.5 x 2 cm
2010.763 [5...]

Charles-Joachim-Benjamin Dallemagne
Paris about 1750 – Paris 1821

Sugar Sifter
Between 1798 and 1809
Silver
5 x 6.5 x 20.9 cm
2010.522 [5...]

Roch-Louis Dany
Active in Paris from 1779

Soup Tureen and Stand
1789
Silver
41.1 x 43.6 x 30.2 cm
20^e.0.732.1-2 [5.1]

Sylvia Daoust
Montreal 1962 – Montreal 2004

Medal of the Conservatoire de musique et d'art dramatique du Québec
1994
Silver
Executed by C. Lamond
3.9 cm (h.); 7.3 cm (diam.)
20^e.0.759.1-2 [5.1]

[illegible]

Michele De Lucchi
Born in Ferrara, in 1951

Coffee Table
About 1982
Mortar, Sasso.e stone, marble, travertine
Produced by Up & Up, Marsia, Italy
40 x 100 x 100 cm
20^e.0.793.1-3 [M.]

Paolo Deganello
Born in Este, Italy, in 1940

Atelier Coffee Table
1983
Marble and stoneware composite, glass, polyester resin, cherrywood
Produced by Cassina, Meda, Italy
37 x 146 x 105 cm
20^e.0.85.1-46 [DM.]

[illegible]

François Delagrave
(?) 1771 – Quebec City 1843

Teapot with the Monogram of the Saint-Ours Family
About 1810
Silver, wood
16.8 x 28.7 x 10.4 cm
20^e.0.745 [5...]

Attributed to
François Delagrave
(?) 1771 – Quebec City 1843

"Grey Nuns" Pectoral Cross
About 1810
Silver
10.1 x 5.2 x 1.2 cm
20^e.0.760 [5...]

[illegible]

Roseline Delisle
Rimouski, Quebec, 1952 –
Santa Monica, California, 2002

Blue Bowl 28.89
1989
Porcelain
14 cm (h.); 21.9 cm (diam.)
Gift of Barbara and Philip S. Weinberg
20^e.0.646

Gilles Derome
Born in Montreal in 1959

Plate
1957
Glazed earthenware
6 x 37.5 x 36.5 cm
Gift of Guy Pelletier
2013.383

Christopher Dresser
Glasgow 1834 – Mulhouse, France, 1904

Teapot
About 1879
Silver plate, ebony
Produced by James Dixon & Sons, Sheffield, England
16.9 x 25.1 x 5.4 cm
Purchase, Movable Cultural Property Grant from the Department of Canadian Heritage under the terms of the *Cultural Property Export and Import Act*, the Museum Campaign 1988-1993 and Donations Stewardson Funds
2011.35

S. Joseph Depozard
Active in Paris from 1809

⊕ *Candlestick*
Between 1825 and 1839
Silver
7 x 14.6 x 9.4 cm
Gift of the Honourable Serge Joyal, P.C., C.C., in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.825

Max Ernst
Brühl, Germany, 1891 – Paris 1976

Forêts et soleil grand
1964
Fusion, relief print
Printed by Union, Paris
64.9 x 49.5 cm
Gift of Hélène C. Bonte in memory of Cécile and Gérard Baillargeon
2013.565

Tamsin van Essen
Born in London in 1976

Cancer (5 cell)
From the series "Medical Medicines"
2007 (example of 2008)
Terracotta, slip
10.2 x 21.6 x 12.7 cm
2013.107.1 [E...B.]

Scars (Saturn)
From the series "Medical Medicines"
2007 (example of 2008)
Glazed earthenware
13.8 cm (h.); 9.8 cm (diam.)
2013.107.11 [E...B.]

Purchase, Fifth Line Fund, Inspir...

Jacques-Henri Fauconnier
Active in Paris from 1809

⊕ *Serving Dish*
1814
Silver
3.7 cm (h.); 35.2 cm (diam.)
Gift of the Honourable Serge Joyal, P.C., C.C., in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.813

Anne Faulwetter
Born in Ottawa in 1956

2 Connectors Necklaces
2001
Felt, silver
4 cm (approx. h.); 25 cm (approx. diam.) (each)
Gift of the Celene Noël Guyomarc'h
2012.8.0-8.11

Carl Christian Fjerdingstad
Christiansø, Denmark, 1894 – Paris 1968

Scoresboat and Spoon
About 1935
Silver plate
Produced by Orfèvrerie Christofle, Paris
Scoresboat: 6.2 x 20.3 x 10 cm
Spoon: 3.5 x 20.5 x 4.8 cm
Gift of Guy Pelletier
2013.385.1-2

Stephanie Forsythe
Born in Greenville, Nova Scotia, in 1970
and
Todd MacAllen
Born in Vancouver in 1956

Softwaiting, Vocalist Seating and Stool
From the series "Soft"
2001
Dimpled cardboard, fabric, magnets
Produced by Moloo Design, Vancouver
Variable dimensions
Gift of the designers, Stephanie Forsythe and Todd MacAllen
2013.95.1-7

Denis-François Francisson
Active from 1801

⊕ *Egg Cup*
Between 1801 and 1809
Silver
6 cm (h.); 4.7 cm (diam.); 2013.824 (5.1)

Piero Gilardi
Born in Turin in 1942

⊕ *Mosaic Chair*
1971 (ensemble of 2003)
Foam and polyurethane foam
59 x 67 x 65 cm
Gift of Joseph Mendelsohn in memory of his wife, Diane, and of Silvia and Shelby
2013.87 (see page 22)

Abel-Étienne Giroux
Active in Paris from 1798

⊕ *Sugar Bowl*
Between 1798 and 1809
Silver, crystal
26.5 x 15.6 x 15.2 cm
2013.789.1-3 [S...]

⊕ *Pair of Vegetable Dishes*
Between 1798 and 1809
Silver
16.5 x 22.5 x 26.3 cm (each)
2013.81...1-4 [S...]

⊕ *Covered Vase*
Between 1798 and 1809
Silver
38.5 cm (h.); 16.4 cm (diam.)
2013.329.1-2 [S...]

Nicolas-Xavier Goulain
Active in Paris from 1813 or 1814

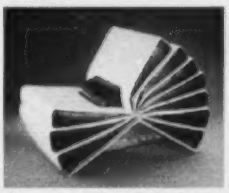
⊕ *Hot Water Urn*
Between 1813 and 1819
Silver, ebony
34.5 x 19.2 x 22.8 cm
2013.782.1-4 [S...]

Gift of Sir Edward W. Beatty, P.C., C.C., in honour of the Montreal Museum of Fine Arts' 150th anniversary

Konstantin Grcic
Born in Munich in 1965

Chair One
From the series "Family Car"
2004
Aluminum, concrete
Produced by Magis, Torre di Mosto, Italy
82 x 55 cm
Purchase, Marguerite and Cecil Bullier Fund
2011.37.1-2

Gruppo DAM
Milan, 1968-1975
and
Studio Gruppo 14
Milan, founded in 1957



⊕ *Libro Chair*
1970
Polyurethane foam, vinyl, plastic, steel, 1993
Produced by Vitra Manufacturing Group Industriale Eurosedia, Meda, Italy
Approx. 78.5 x 84 x 132 cm
Gift of Joseph Mendelsohn in memory of his wife, Diane, and of Silvia and Shelby
2010.64

Joseph-Louis Haeghen
Active from 1801 to 1832

⊕ *Fish-server*
Between 1801 and 1809
Silver, ebony
4.1 x 7.9 x 36 cm
2010.816 [S...]

Robert Hendery
Corfu, Greece, 1814 – Montreal 1897

⊕ *Trencher Salt*
Between 1850 and 1857
Silver
2.2 cm (h.); 5.5 cm (diam.)
2010.736 [S...]

Henry Birks & Sons Ltd.
Montreal, founded in 1879

⊕ *Ewer*
1900
Silver
34.5 x 20.1 x 13.8 cm
2010.745 [S...]

Jean-Antoine Hervier
Active in Paris between 1798 and 1819

⊕ *Olive Spoon*
Between 1798 and 1809
Silver
5.2 x 5.9 x 29.9 cm
2010.823 [S...]

Antoine Hiesse
Active in Paris between 1798 and 1808

⊕ *Coffee Pot*
Between 1805 and 1819
Silver, wood
22.5 x 15.5 x 12.2 cm
2010.819 [S...]

Marc Jacquart
Active in Paris from 1798

⊕ *Jam Pot*
1809
Silver, crystal
30 x 16.8 x 17.7 cm
2010.774.1-3 [S...]

⊕ *Sugar Bowl*
Between 1798 and 1809
Silver, crystal
29.4 x 16 x 14.3 cm
2010.775.1-3 [S...] (see page 40)

⊕ *Teapot*
Between 1798 and 1809
Silver, wood
21.6 x 25.5 x 16.6 cm
2010.776.1-2 [S...]

⊕ *Dish*
Between 1805 and 1819
Silver
2.2 cm (h.); 27 cm (diam.)
2010.867 [S...]

Gift of Sir Edward W. Beatty, P.C., C.C., in honour of the Montreal Museum of Fine Arts' 150th anniversary

Charles William Kelsey
London 1877 – Montreal 1975

Six-panelled window representing a View from Westmount Summit
Erskine and American Church, Montreal
About 1939
Stained glass, lead
48 x 46.6 cm (each panel)
Purchase
2010.725.1-6

Window in Memory of George Patterson Christie
Erskine and American Church, Montreal
1943
Stained glass, lead
178 x 51.5 cm
Purchase
2010.726

Janis Kerman
Born in Montreal in 1957

Bracelet
2010
Silver, gold, smoky quartz, topaz, iolites
5.5 x 7 x 5.5 cm
2010.325 [J.K.D.]

Brooch
1988
Silver, brass, slate, ColorCore
10.5 x 5 x 0.8 cm
2010.356.1-2 [J.K.D.]

Gift of Janice Kerman

Brooch
1987
Oxidized silver, whale bone
10.4 x 7.9 x 1.5 cm
Purchase, J. R. Malcolm Family Fund
2010.557

Koninklijke Porceleyne Hes
(Royal Delft Pottery)
Delft, Holland, founded in 1653

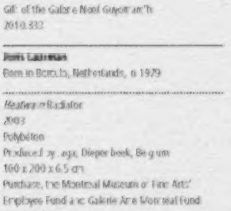
Vase
1930s
Fine earthenware
Gift of Madeleine Bélanger
2010.540

Yael Krakowski
Born in Tel Aviv, Israel, in 1982

Garment Necklace
2000
Rubber bands, cotton thread, polyester thread
6 cm (h.); 30 cm (diam.)
Gift of the Galerie Noël Guyomarc'h
2010.832

Joris Laarman
Born in Borculo, Netherlands, in 1979

Heated Radiator
2003
Polyboron
Produced by Joris Laarman Lab, Bruges, Belgium
160 x 200 x 6.5 cm
Purchase, the Montreal Museum of Fine Arts' Employee Fund and Galerie Arte Montreal Fund
2010.411.1-5



Bone Rocker (Rocking Chair)
From the series "Bone"
2003
Cast marble resin, 1972
68 x 88 x 92 cm
Purchase, Edith Lambert-Beaubien Bequest
2010.96

Michel Lacombe
Born in Montreal in 1939

Refeathering
1965
Gold, emerald, cameos
3.2 x 2.5 x 2.5 cm
Gift of Josée Martin Lacombe
2010.596

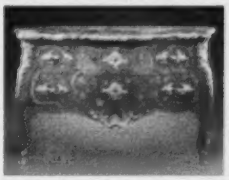
Lambert & Co.
London, 1867 – 1916

Small Octagonal Bowl
1905
Silver
7.3 x 7.4 x 8 cm
Gift of Peter J. Habib and Daniel I. Lack
2010.885

Jean-Étienne Langlois
Active in Paris from 1807

⊕ *Set of 8 Plates*
Between 1807 and 1809
Silver, silver gilt
22.1 cm (diam.) (each)
Gift of the Honourable Serge Joyal, P.C., C.C., in honour of the Montreal Museum of Fine Arts' 150th anniversary
2010.814.1-8

Jean-Pierre Latz
Cologne about 1691 – Paris 1754

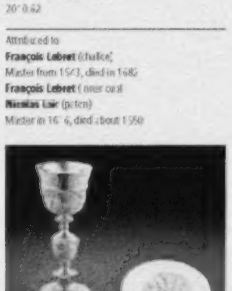


⊕ *Chest of Drawers*
About 1754
Wood veneer and marquetry, gilded bronze, marble
86.5 x 148.5 x 56.5 cm
Gift of Power Corporation of Canada
2010.843.1-5

Roberto Lazzeroni
Born in Pisa in 1950

⊕ *Stair Post Armchair*
"Stone Transformation" Collection
1990
Wood (cherry or walnut), plywood, cotton velvet upholstery (?)
Produced by Zeccotti Collezioni, Cascina, Italy
108 x 66.5 x 75 cm
Gift of Joseph Mendelsohn in memory of his wife, Diane, and of Silvia and Shelby
2010.862

Attributed to
François Lebret (fl. 1682)
Master from 1693, died in 1682
François Lebret (inventor)
Nicolas Lar (active)
Master in 1696, died about 1750



⊕ *Chalice* (1693–1698) with Inverse Cup (1644–1645) and Paten (about 1640)
Silver
Chalice: 28.2 cm (h.); 17 cm (diam.)
Patene: 1.7 cm (h.); 17.8 cm (diam.)
2010.763.1-3 [S.L.]

Louis-Auguste Leclerc
Active from 1801 to 1802

⊕ *Ladle*
Between 1801 and 1809
Silver
2.5 x 9.4 x 36.1 cm
2010.820 [S...]

KONKA

Louis Legay
Active from 1810

● Soup Tureen
Between 1810 and ca. 1819
Silver
36 x 39.2 x 21.2 cm
2013.78.1-3 [S.I.]

Jean-Louis-Auguste Legay
Active in Paris from 1779

● Tulip Tumbler with Gadrooned Base
Between 1736 and ca. 1739
Silver
13.2 cm (h.); 10.3 cm (diam.)
2013.818 [S.I.]

Pierre Lespérance
Quebec City ? 1719 – Quebec City 1782

● Cup
Between 1752 and ca. 1782
Silver
25.6 cm (h.); 13.7 cm (diam.)
2013.762 [S.I.]

Pierre-Benoît Ledlanc
Active 1788 – 1822

● Ladle
Between 1805 and ca. 1819
Silver
6.5 x 9.5 x 2.6 cm
2013.805 [S.I.]

● Ragout Spoon
Between 1736 and ca. 1739
Silver
4.5 x 5.7 x 1.1 cm
2013.806 [S.I.]

Joseph Lucas

● Buckle
About 1775
Silver
4.8 x 5.2 x 1.5 cm
2013.755 [S.I.]

[illegible] of the Montréal Museum of Fine Arts' 150th anniversary

Roberto Lucci
Born in Milan in 1942
and
Marcello Pietrantoni
Born in Brescia, Italy, in 1934

● Nimole Hanging Lamp
1966
Polymethyl methacrylate, steel
Produced by SI Invento, Milan
73 x 145 x 70 cm
Gift of Joseph Vlasenky, in memory of his wife, Claire, and of Stone and Shelby
2013.76.1-2

Joseph Mailloux
Quebec City ? 1708 – Quebec City 1794

● Pair of Buttons
Between 1744 and ca. 1764
Silver
1.1 cm (h.); 1.5 cm (diam.) (each)
Gift of the Honourable Serge Joyal, P.C., C.C., in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.774.1-2

Maison Cardeilhac
Paris, 1804–1951

Child's Dish and Egg Cup
Late 1920s
Silver
Dish: 2.7 cm (h.); 18.2 cm (diam.)
Egg cup: 4.5 cm (h.); 9.1 cm (diam.)
Gift of Guy Pinsonneault
2013.384.1-2

Jean-Louis Mallidor
Active from 1805

● Sugar Tongs
Between 1805 and 1809
Silver
14.6 x 6.1 x 2.2 cm
2013.755 [S.I.]

Attributed to
Salomon Marion
Lachine, Quebec, 1782 – Montreal 1830
for the workshop of Pierre-Huguet dit Latour (1749–1817)

● Pax
Between 1815 and 1817
Silver
10.6 x 7.3 x 3 cm
2013.759 [S.I.]

[illegible] of the Montréal Museum of Fine Arts' 150th anniversary

Gino Marella
Born in Campobasso, Italy, in 1935

● Decorative Elements from the Piccolo Deco Bar, Hotel Gallo, Bibione, Italy
1960
Methacrylate, PVC
Various dimensions
2013.943.1-6 [J.M.]

Master "B.K."

Spoon
1637
Silver
21 x 16.5 x 4.8 cm
Gift of Peter J. Habib and Donald S. Lack
2013.386

Master "H.G."

● Belt Buckle
Early 19th c.
Silver
4.6 x 7.8 x 0.4 cm
2013.759 [S.I.]

Master "PAG"

● Wine Decanter Stopper
Between 1798 and 1809
Silver
2.5 x 13.5 x 7.7 cm
2013.32* [S.I.]

Alessandro Mendini
Born in Milan in 1931

● 2 Wall Hangings
"Ollo" Collection
1988
Cotton
Made by Consorzio Esposizione Mobili for Studio Alchimia, Milan
153 x 173 cm
186 x 153 cm
2013.42-83 [B.M.]

● *Poltrona Vaso*
1993
Porcelain, marble, alcantara
Made by Alessio Sarri Ceramiche – Design Gallery, Milano
61.5 x 27.5 x 17.5 cm
2010.84.1-2 [L.M.]

Alessandro Mendini
Born in Milan in 1931
and
Alessandro Guerriero
Born in Milan in 1943

● 2 Bookcases
"Ollo" Collection
1988
Wood laminate, painted wood
Made by Consorzio Esposizione Mobili for Studio Alchimia, Milan
220 x 44 x 47.1 cm (each)
2010.85.1-2 [J.M.]

Carlo Molino
Turin 1905 – Turin 1973

● Armchair and Stool for the Istituto Nazionale Tributaristi, Turin
1950
Steel, brass, plywood, vinyl upholstery (not original)
Produced by Ditta Doro, Cuneo, Italy
Armchair: 75.6 x 61.2 x 56.5 cm
Stool: 44.2 x 41.4 x 28.5 cm
2010.88.1-2 [L.M.]

● Sofa
About 1995
Painted wood, velvet upholstery
Produced by Galleria Colombari (), Milan
103 x 175 x 87 cm
2010.85 [L.M.]

[illegible] of Canada Council for the Arts, and with the help

François-Pierre-Ignace Naudin
Paris, about 1778 – Paris 1841

● Ragout Spoon
Between 1810 and 1839
Silver
6 x 5.3 x 2.7 cm
2010.812 [S...]

Jean-Baptiste-Claude Odiot
Paris 1763 – Paris 1850

● Soup Tureen
Between 1798 and 1809
Silver
26.2 x 33.5 x 33.4 cm
2010.765.1-3 [S...]

● Covered Vegetable Dish
Between 1805 and 1819
Silver
18 x 27.8 x 20.6 cm
2010.766.1-2 [S...]

● Mustard Pot
Between 1805 and 1819
Silver, silver gilt
17.5 x 9.8 x 8.7 cm
2010.768.1-3 [S...]

● Covered Vegetable Dish
Between 1798 and 1809
Silver
18.7 x 28 x 20.3 cm
2010.767.1-2 [S...]

● Oil and Vinegar Cruets
Between 1805 and 1819
Silver, crystal
30.9 x 24.5 x 12.6 cm
2010.752.1-5 [S...]

● Candlestick
1793
Silver
4.3 x 19.2 x 16.5 cm
2010.758 [S...]

● Bowl Dish
Between 1809 and 1819
Silver
2.4 cm (h.); 27 cm (diam.)
2010.739 [S...]

Jean-Baptiste-Claude Odiot (*mustard pot*)
Paris 1763 – Paris 1850
Master "S" (*spoon*)
Active in France

● Mustard Pot with the Arms of Count Villa-Real
Between 1809 and 1819
Silver gilt
17.6 cm (h.); 9.8 cm (diam.)

● Spoon
After 1838
Silver gilt
12.8 x 3 x 2.3 cm
2010.767.3-4 [S.I.]

Joseph Pagé dit Quercy
Quebec City 1735 – West Indies, about 1770

● Shoe Buckle
Between 1775 and 1779
Silver
2.5 x 4 x 0.7 cm
2010.749 [S...]

Pierre Parand
Active in Paris from 1809

● Pair of Candlesticks
Between 1810 and 1819
Silver
28 cm (h.); 12.5 cm (diam.) (each)
2010.778.1-4 [S.I.]

Pierre Parand (*flutes and dessert*)
Active in Paris from 1809
and
Pierre Vallière (*branches*)
Active from 1776

● Pair of Candelabras
Between 1810 and 1819
Silver
55.5 x 32.5 x 31 cm (each)
2010.927.1-2 [S.I.]

Carl Paul Petersen
Copenhagen 1895 – Montreal 1977

● Pair of Candlesticks with Candle Rings
Silver
25.1 cm (h.); 10 cm (diam.) (each)
2010.527.1-4 [S.I.]

● 2 Covered Boxes
Silver
9 cm (h.); 14 cm (diam.) (each)
2010.274.1-2 [S.I.]

● 2 Brooches
Silver, pearl
Various dimensions
2010.275.1-2 [S.I.]

● Basket
Silver
20.5 x 7.7 x 10.7 cm
2010.278 [S...]

● Spoon
Silver
11.1 x 13.5 x 4.5 cm
2010.279 [S...]

● Cake Slice
Silver
1 x 27.4 x 4 cm
2010.280 [S...]

● 2 Serving Tablespoons
Silver
3.3 x 14.2 x 4.9 cm
2.6 x 21.1 x 5.2 cm
2010.281, 565 [S.I.]

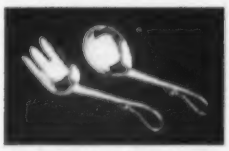
● Sauce Server
Silver, silver gilt, ebony
9.5 x 17.3 x 11.5 cm
2010.282 [S...]

● Sugar Tongs
Silver
2.3 x 15.3 x 7 cm
2010.283 [S...]

● 2 Cake Slicers
Silver
4.3 x 24.5 x 6.2 cm
3.5 x 23.3 x 6.5 cm
2011.9.586*, 586 [S...]

● Compote
Silver
7 x 32.8 x 27.1 cm
2011.9.587 [S...]

● Tea and Coffee Set
Silver, ivory
Teapot: 17.1 x 27.7 x 16 cm
Coffee pot: 23.6 x 24.8 x 12.5 cm
Sugar bowl: 10 x 14.9 x 10.3 cm
Cream jug: 9.8 x 14.2 x 13.1 cm
2011.9.588.1-4* [S.I.]



● Salad Spoons and Forks
Silver
Spoon: 4.8 x 21.5 x 6.2 cm
Fork: 4.8 x 20.6 x 5.9 cm
2011.9.589.1-2 [S.I.]

Marguerite Pictet (Widow Rousseau)
Active in Paris from 1782 to 1803

● Oil and Vinegar Cruets
Between 1802 and 1809
Silver, crystal
29 x 20 x 11.7 cm
2011.9.780.1-3 [S.I.]

Jean-Simon Pontissin (*owner*)
Active in Paris, 1775–after 1792
Jean-Nicolas Boulanger (*basin*)
Active in Paris from 1783

● Ewer
Between 1786 and 1795
Silver
28.9 x 13.8 x 11.3 cm

● Basin
Between 1798 and 1809
Silver
6.5 x 32.9 x 24.6 cm
2011.9.803.1-2 [S.I.]

Augustin Porlier
Active in Paris in 1806

● Coffee Pot
1809
Silver
21.3 x 23.5 x 15.3 cm
2011.9.791.1-2 [S.I.]

François Ranvoyzé
Quebec City 1735 – Quebec City ? 1819

● Tumbler or Gobelet
About 1770
Silver
11.2 x 7 x 8.5 cm
2011.9.746 [S...]

●
150TH-ANNIVERSARY GIFT
GAO BROTHERS, ZHEN GAO, born in Binan, China, in 1955, QIANG GAO, born in Binan, China, in 1962
TV No. 6, 2000, chromogenic print, edition of 10, 149.7 x 109.8 cm
Gift of J. Serge Sasseville and François Dell'Aniello in honour of the Montreal Museum of Fine Arts' 150th anniversary

André Ricart
Active from 1803 or 1804

❖ Oval Dish
Between 1833 and 1839
Silver
2.3 x 22.4 x 35.5 cm
2013.826 [S.I.]

Gift of Joseph Mendelsohn in memory of his wife, Diane, and of Shira and Shelby

Gianni Ruffi
Born in Pistoia, Italy in 1938

❖ *La Casa S.A.*
1973
Sofa: polyester resin fabric, wood and cotton upholstery, metal
Frame: polyurethane foam, polyester upholstery
Produced by Poltronova, Montale, Italy
Sofa: 71 cm (h.); 260 cm (diam.)
Cushions: approx. 61 x 37 x 15 cm (each)
Gift of Joseph Mendelsohn in memory of his wife, Diane, and of Shira and Shelby
2013.6.1-4

François Sasseville
Sainte-Anne-de-la-Pocatière, Quebec, 1797 – Quebec City, 1864

❖ Coats and Fork
Between 1835 and 1864
Silver
Coats: 13.3 cm (h.); 2.8 cm (diam.) (each)
Fork: 4.8 x 20.3 x 14.9 cm
2013.247.1-3 [S.I.]

❖ Holy Oil Anguilla
Between 1835 and 1864
Silver
6.4 cm (h.); 2.9 cm (diam.) (each)
2013.248.1-3 [S.I.]

❖ Pectoral
About 1819
Silver
15 cm (h.); 12.5 cm (diam.)
2013.764 [S.I.]

Savage & Lyman
Active in Montreal, 1851-1885

❖ Trowel Used to Lay the Last Stone of the Last Pier of Victoria Bridge, Montreal
1859
Silver
4.8 x 9.3 x 32.3 cm
2013.735 [S.I.]

❖ Bowl
Between 1895 and 1968
Silver
7 cm (h.); 17.3 cm (diam.)
2013.749 [S.I.]

❖ Jacques Cartier Cup
1863
Silver
18.7 cm (h.); 8.8 cm (diam.)
2013.747 [S.I.]

❖ Trowel Used to Lay the Corner Stone of Saint Paul's Church of Scotland, Montreal
1867
Silver, ebony
7.1 x 9.8 x 34.4 cm
2013.742 [S.I.]

Gift of the Honourable Serge Joyal, P.C., C.C., in honour of the Montreal Museum of Fine Arts' 150th anniversary

Lloyd Schwan
Chicago 1955 – Kutztown, Pennsylvania, 2001

❖ *Red* Bookcase (model BK1)
1997
Painted wood
Produced by Cappelli, Ancona, Italy
165 x 107 x 34 cm
Gift of Joseph Mendelsohn in memory of his wife, Diane, and of Shira and Shelby
2013.78.1-6

Georges Schwartz
Born in Paris in 1929

Affiche Brooch
About 1972-1977
Silver, yellow gold, tiger iron
2.6 x 6 x 1.1 cm
Gift of Georges Schwartz
2013.109

Livio Seguso
Born in Murano in 1930

Provisione nello spazio (Projection in Space)
1993
Iron worked, cut and polished crystal and cracked glass, painted cast glass, stainless steel
54 x 39 x 17 cm
Gift of Lenore and Stephen Smith
2013.98.1-2

Ettore Sottsass
Innsbruck, Austria, 1917 – Milan 2007

❖ *Lapislazzuli, Cinnamon, Basilico, Pepper, Cardamom and Cherries* Teapots
From the series "Ind an Memory"
1972 (examples of 1987)
Partially glazed earthenware
Produced by Aldo Sotti Ceramiche, Sesto Fiorentino, Italy
Various dimensions
Gift of Albert Lederer
2013.116.121.1-7

❖ Bowl
1974
Blown glass; glass applications, 169/250
Produced by Vicrosi, Murano
8.4 cm (h.); 27.2 cm (diam.)
2013.55 [L.M.]

❖ *Basilissa* and *Theodata* Vases
1974
Blown glass; glass applications
Produced by Vicrosi, Murano
24.7 cm (h.); 21.2 cm (diam.)
28.8 cm (h.); 28.6 cm (diam.)
2013.56, 68 [L.M.]

❖ Vase
1974
Blown glass; glass applications, 13/250
Produced by Vicrosi, Murano
21 cm (h.); 24.2 cm (diam.)
2013.57 [L.M.]

❖ *Fabiola* Covered Jar
1974 (?)
Blown glass; glass applications, 13/250
Produced by Vicrosi, Murano
26.7 cm (h.); 17 cm (diam.)
2013.58.1-2 [L.M.]

❖ *Venezia* Covered Jar
1974
Blown glass; glass applications, 15/250
Produced by Vicrosi, Murano
26.8 cm (h.); 18.2 cm (diam.)
2013.70.1-2 [L.M.]

❖ Footed Bowl
1977
Blown glass; glass applications, 77/250
Produced by Vicrosi, Murano
20 cm (h.); 21.6 cm (diam.)
2013.71 [L.M.]

❖ Fruit Bowl
1977
Moulded glass, 230/250
Produced by Vicrosi, Murano
13.4 cm (h.); 22.2 cm (d ar.)
2010.72 [L.M.]

❖ *Le Sculture Incruste* Table
From the series "Bau-haus I"
1979
Wood laminate, enamelled steel, rubber, glass
Made by Ku nerva for Studio Alchimia, Milan
116 x 59.3 x 50.2 cm
2010.73.1-2 [L.M.]

❖ *Caravansenaglio* Centre piece
From the series "Bau-haus I"
1979
Painted wood
Produced for Studio Alchimia, Milan
20 x 40.4 x 16.4 cm
2010.74 [L.M.]

❖ *Obelisco* Totem
From the series "Mirabili"
1967 (example of 1985)
Glazed earthenware, wood lam nate, 8/9
Produced by Bitossi, Montelupo Fiore ntino, Italy, for Mirab li Arte d'Abbiate, Florence
205 x 40.5 x 40.5 cm
2010.75.1-14 [L.M.]

❖ 2 Covered Jars (models 192 and 191)
About 1969
Partially glazed earthenware, bam wood, cork
Made by Car C. Bitossi & Figli, Montelupo Fiorentino, Italy, for Il Sestante, Milan
30.2 cm (h.); 14.2 cm (d ar.)
18.8 cm (h.); 11.6 cm (d ar.)
2010.92-93.1-2 [L.M.]

Gift of Joseph Mendelsohn in memory of his wife, Diane, and of Shira and Shelby

Nathaniel Starnes
Active in Montreal, 1823-1855

❖ Pectoral Cross of the Grey Nuns
Between 1794 and 1851
Silver
10.9 x 5 x 2.1 cm
Gift of the Honourable Serge Joyal, P.C., C.C., in honour of the Montreal Museum of Fine Arts' 150th anniversary
2010.751

Studio 65
Turin, founded in 1965

❖ *Baby Torso* Building Blocks
1973 (example of 1985)
Painted polyurethane foam, 1/200
Produced by Cultram
150 x 210 x 20.5 cm
Gift of Joseph Mendelsohn in memory of his wife, Diane, and of Shira and Shelby
2010.86.1-22

Jacques Varin dit La Pistole
Montreal 1756 – Montreal 1791

❖ Goblet
Between 1762 and 1791
Silver
5.1 cm (h.); 6.6 cm (diam.)
Gift of the Honourable Serge Joyal, P.C., C.C., in honour of the Montreal Museum of Fine Arts' 150th anniversary
2010.756

Claude Vermette
Montreal 1950 – Sainte-Agathe-des-Monts, Quebec, 2006

2 Vases
1952 and 1967
Glazed earthenware, glass decoration
34 cm (h.); 9 cm (diam.)
30 cm (h.); 16 cm (diam.)
2010.87.9, 86 [ANO]

Cash
1965
Glazed stoneware
29.5 x 24.8 cm
2010.960 [ANO]

Gift of [illegible]

Verreries Schneider
Active in Epinay-sur-Seine, 1918 about 1935

❖ Footed Bowl
1919-1922
Blown glass; powdered glass inclusions
31.5 cm (h.); 35.3 cm (d am.)
2010.338 [S.B..R.]

❖ *Olives* Bowl
About 1922
Blown glass; powdered glass inclusions; applied and wheel-gro ved decoration
8.5 cm (h.); 11.8 cm (diam.)
2010.339 [S.B..R.]

❖ *Groseilles* Vase
1919-1924
Blown glass; powdered glass inclusions; applied and wheel-carved decoration
40.5 cm (h.); 9.3 cm (diam.)
2010.340 [S.B..R.]

❖ Vase
1919-1923
Blown glass; powdered glass inclusions
16.5 cm (h.); 6.5 cm (diam.)
2010.341 [S.B..R.]

❖ *Mistral* Vase
1922-1924
Blown glass; powdered glass inclusions; frit and cabochons
27.2 x 11.8 x 13.7 cm
2010.342 [S.B..R.]

❖ Candlestick
1920-1925
Blown glass; powdered glass inclusions
28.5 cm (h.); 11.6 cm (d am.)
2010.343 [S.B..R.]

❖ 2 Pitchers
1922-1924
Blown glass; powdered glass inclusions
17 x 12.3 x 13.6 cm
29.5 x 15.5 x 18.9 cm
2010.344-845; S.B.(R.]

❖ *Fougère* Vase
1922-1924
Blown glass; powdered glass inclusions
11.2 cm (h.); 6 cm (d am.)
2010.846 [S.B..R.]

❖ *Aubergine* Vase
1925-1929
Blown glass; powdered glass decoration between layers of colourless glass
30.7 cm (h.); 10.9 cm (d am.)
2010.847 [S.B..R.]

❖ Footed Bowl
1922-1923/1929
Blown glass; powdered glass inclusions
12.3 cm (h.); 20.4 cm (d am.)
2010.848 [S.B..R.]

❖ *Madrigues* Vase
1923-1924
Blown glass; powdered glass inclusions
41.5 cm (h.); 24.7 cm (d am.)
2010.849 [S.B..R.]

❖ *Fôrêts* Vase
1923-1923
Blown glass; powdered glass inclusions
21.7 cm (h.); 8.3 cm (diam.)
2010.850 [S.B..R.]

❖ Copper Bowl
1928-1950
Blow n glass, acid-etc hed
16.4 cm (h.); 25 cm (d am.)
2010.851 [S.B.(R.]

❖ Vase
1922-1923
Blown glass, acid-etched decoration, applied glass cabochons
22.4 cm (h.); 17.2 cm (diam.)
2010.852 [S.B.(R.]

Gift, [illegible] and Jill Ross, Montreal

Andrea Wagner
Born in Freiburg im Breisgau, Germany, in 1965

Les Habitantes Brooch
From the series "The Architect Who Faced His Fate in the Nose"
2005
Porcelain, bone, glass and polyester granulate, camellias, silver, synthe ic resin, acry ic
8 x 7 x 4.1 cm
Gift of The Galerie Rose Gutenwirth
2010.9.332

Nelson Walker
Montreal 1709 – Plymouth, England, 1865

❖ Ladle
Between 1836 and 1845
Silver
31 x 11.6 x 7.5 cm
2010.975a [S..]

Robert Willcox
England before 1847 – Toronto 1880

❖ Ewer
1868
Silver
30.5 x 17.3 x 14.3 cm
2010.973a [S..]

Gift of Nathaniel and Mary Lee Currier in honour of Serge and Michaele Joyal's 50th wedding anniversary

Ian Zwicknik
Born in Žilina, Slovakia, in 1974

Espace 5019
From the series "Asteroides"
1995
Cast and polished glass
42.7 x 27.1 x 11.5 cm
Gift of Jane and Stephen Smith
2010.9.97
© Ian Zwicknik [SODRAC (2011)]

United States
1933-1960

087 industrial designed objects mainly in the American Streamline style

Influenced by innovations in transportation, this style is characterized by aerodynamic forms symbolizing speed, efficiency and precision. The objects were designed for commerce and industry as well as for the home, interior decoration and electric and kitchen appliances.

The collection includes works by some of the designers who initiated the Streamline style: Norman Bel Geddes, Henry Dreyfuss, Raymond Loewy and Walter Dorwin Teague. There are also works by Clifford Brooks Stevens, Estelle Gutell, Harold van Doren, John Vassos, Kem R. Weber and Peter Schlumbohm.

Elinore and Donald M. Stewart Collection, gift of Eric Gill
2013.1060-1382 - 6

ANCIENT CULTURES

BURKINA FASO, NORTH OF BOBO DIOULASSO
Nuna (Culture)

• *Kuan Antelope Mask*
Early 20th c.
Polychrome wood, metal tab of tin
47 x 18.5 x 37 cm
Gift of Nathalie and Jacques Germain
2011.2 (see page 56)

CAMBODIA, ANGKOR
Khmer

10 Vases
11th - 14th c.
Glazed earthenware
Various dimensions
Gift of Daniel Dubois in memory of his father, Albert
2013.166.115

CHINA
Late Qing dynasty (1644-1911)

Covered Vase
1st half of 19th c.
Porcelain, painted decoration in underglaze blue
44 cm (h.), 26 cm (diam.)
Gift of Madeleine Reisinger
2013.6.8.1-2

CHINA, JIANGSU PROVINCE, YIXING
Qing dynasty (1644-1911)

Teapot
Early 19th c.
Stoneware, copper
14.2 x 25.5 x 12.3 cm
Gift of Lee Bontecou
2013.520.1-2

CHINA, JIANGXI AND FUJIAN PROVINCES
Late Ming dynasty (1368-1644) Qing dynasty (1644-1911)

54 Miniature Plates and Vessels
16th - 19th c.
Porcelain and earthenware, painted decoration in underglaze blue
Various dimensions
Gift of Zhang Zhihua
2013.366.1079

COLOMBIA, CUNDINAMARCA or BOYACÁ
Muisca, 1000-1550 A.D.

• 2 Votive Figurines (*Tunjos*)
Gold
5.4 x 2 x 0.7 cm
6.5 x 1.8 x 0.4 cm
Gift of Paul and John Benjamin
2013.463-464

COLOMBIA, SIERRA NEVADA DE SANTA MARTA
Tairona, 1000-1520 A.D.

• Figurine
Terracotta
18.3 x 12.2 x 4.3 cm
Gift of Sybil and David Fearing
2013.98

COLOMBIA-ECUADOR BORDER
Late Period (850-1550 A.D.)
Nariño-Carchi

• *Seated Consumption* (chewing cocoa leaf)
Terracotta
16.9 x 11.5 x 9.3 cm
2013.379 (P.I.B.)

COSTA RICA, ATLANTIC WATERSHED
Period: V-VI (1000 B.C.-1000 A.D.)

• 1 Pendant
Jadeite
Various dimensions
2013.405, 407-409 (P.I.B.)

COSTA RICA, ATLANTIC WATERSHED
Period VI (1000-1550 A.D.)

• *Zoomorphic Metate*
Stone
9.1 x 24.5 x 9.4 cm
2013.407 (P.I.B.)

• Crouching Figure (*atlas*)
Stone
55.5 x 54.4 x 9.4 cm
2013.411 (P.I.B.)

COSTA RICA, DIQUÍS DELTA
Period: V-VII (500-1550 A.D.)
Diquís

• 4 Pendants
Gold, 1 mihagua
Various dimensions
2013.372-374, 376-377 (P.I.B.)

• Spoon
Granite
60 cm (d.ar.)
Gift of Lorne and Brandith Webster
2013.217

COSTA RICA, GUANACASTE
Period: V-VI (1000 B.C.-1000 A.D.)
Guanacaste-Nicoya

• War Club Head
Calcite
5.2 x 13.5 x 5.8 cm
2013.906 (P.I.B.)

• Vessel
Pottery
25.2 x 23.3 x 21.8 cm
2013.412 (P.I.B.)

• 8 Pendants and 1 Receptacle
Jadeite
Various dimensions
2013.358, 370-371, 430, 432-434, 413-414 (P.I.B.)

[illegible]

COSTA RICA, GUANACASTE
Period: V-VI (500-1350 A.D.)
Guanacaste-Nicoya

Figurine
Terracotta
18.3 x 13.2 x 11.5 cm
2013.389 (P.E.L.B.)

2 Zoomorphic Whistles
Terracotta
4.7 x 7 x 5 cm
10.2 x 5.9 x 5.6 cm
2013.850, 899 (P.E.L.B.)

COSTA RICA, GUANACASTE
Period: V-VI (1000 B.C.-1000 A.D.)
Guanacaste-Nicoya (?)

2 Cylinder Seals
Terracotta
2.3 x 4.5 x 2.3 cm
3 x 5.7 x 2.7 cm
2013.853-892, 1.1.B.)

[illegible]

CYPRUS
Bronze Age (3rd-2nd millennium)

Spearhead or Dirk
Bronze
40 x 4.9 cm
Anonymous gift
2013.718

ECUADOR, probably **GUAYAS** or **SANTA ELENA**
Formative Period (4,000-500 B.C.)
Valdivia

• Figurine
Terracotta
7.5 x 7.7 x 7.4 cm
Gift of Paul and John Benjamin
2013.509

EGYPT
Coptic

44 Textile Fragments
5th-7th c. A.D.
Wool, linen, silk
Various dimensions
Gift of Pamela, Jill, Ilka and Kevin Donnelly in memory of their mother, Nanet Dershowitz Bard
2013.673-716

GUATEMALA, PETÉN
Classic Period (200-900 A.D.)
Maya

1 Vase and 1 Bowl
Pottery
17 cm (h.); 10.8 cm (diam.)
8.3 x 15.3 x 15.1 cm
Gift of Irene and Edith Lowe-Anker
2013.887-888

JAPAN
Edo period (1615-1867)

• 2 Flower Vases with Flying Hatchets (*tsuritsubo*)
Late 18th c.-early 19th c.
Bronze
30 x 44 x 24 cm
33 x 48.5 x 26 cm
Gift of Sybil and David Fearing
2013.44-45

Pair of Horse-eye Plates (*Uma-no-Me Zara*)
Late 18th-early 19th c.
Stoneware
5 cm (h.); 26.5 cm (diam.) (each)
Gift of Leo Rosthauer
2013.571-572

MEXICO, BASIN OF MEXICO
Middle Preclassic Period (1,200-400 B.C.)
Ilamilco

• 2 Figurines
Terracotta
Various dimensions
Gift of Rollande and Jean-Claude Bodenmeyer
2013.519-520, 523

MEXICO, BASIN OF MEXICO
Late Preclassic Period (400 B.C.-200 A.D.)
Tlatilco (?)

• Figurine
Terracotta
8.5 x 3.6 x 3.2 cm
2013.310 (P.I.B.)

MEXICO, CAMPECHE
Classic Period (200-900 A.D.)
Maya

• Pendant
Terracotta
9.1 x 5.6 x 4.1 cm
2013.629 (P.I.B.)

MEXICO, CENTRAL HIGHLANDS
Middle Preclassic Period (1,200-400 B.C.)
Cuernavaca, Quetzalcuitlapilco

• 7 Figurines
Terracotta
Various dimensions
2013.415-415, 487-489, 491, 511 (P.I.B.)

MEXICO, CENTRAL HIGHLANDS
Early Classic Period (200-650 A.D.)
Teotihuacan

• Mark I Incense Burner
Pottery
28 x 15.2 x 5.2 cm
2013.440 (P.I.B.)

• 5 Figurines
Terracotta
Various dimensions
2013.503-504, 506-508 (P.I.B.)

• Zoomorphic Miniature Vase
Pottery
5.2 x 7.4 x 5.2 cm
2013.525 (P.I.B.)

[illegible]

• Figurine
Terracotta
14 x 10.1 x 4.2 cm
2013.525 (P.I.C.B.)

• 2 Masks
Terracotta
10.6 x 10.4 x 5.3 cm
9 x 11.3 x 5.8 cm
2013.528-529, 8.1.C.3.

[illegible]

MEXICO, GUANAJUATO
Late Preclassic Period (400 B.C.-200 A.D.)
Chupícuaro

• 14 Figurines
Terracotta
Various dimensions
Gift of Paul and John Benjamin
2013.381-395

MEXICO, GUANAJUATO
Middle Preclassic Period to Late Preclassic Period
(1,200 B.C.-200 A.D.)
Chupícuaro

• 2 Figurines
Terracotta
7.6 x 3.1 x 1.8 cm
3.4 x 2 x 0.7 cm
2013.522, 524 (P.I.C.B.)

• 18 Vessels
Pottery
Various dimensions
2013.532-548, 554-556 (P.I.C.B.)

• Incense Burner with Tubular Handle
Terracotta
3.9 x 35.1 x 16.7 cm
2013.558 (P.I.C.B.)

[illegible]

MEXICO, GUERRERO
Late Preclassic Period to Classic Period
(300 B.C.-900 A.D.)
Mezcala

• 10 Anthropomorphic Masks
Stone
Various dimensions
Gift of Paul and John Benjamin
2013.350-368

• 1 Figurine and 1 Statuette
Stone
6.4 x 3.1 x 2.5 cm
21.8 x 8.7 x 5.6 cm
Gift of Rollande and Jean-Claude Bodenmeyer
2013.526, 2.1

MEXICO, GUERRERO
Middle Preclassic Period to Late Preclassic Period
(1,200 B.C.-200 A.D.)
San Geronimito

• 2 Figurines
Terracotta
6.7 x 3.6 x 1.3 cm
9.4 x 4.3 x 2.2 cm
2013.496-497 (P.I.B.)

MEXICO, GUERRERO
Middle Preclassic Period (1,200-400 B.C.)
Rock pyre

• 2 Figurines
Terracotta
25.2 x 5.8 x 5.4 cm
21.6 x 12.6 x 5.5 cm
2013.514-515 (P.I.B.)

MEXICO, GULF COAST
Middle Preclassic Period (1,200-400 B.C.)
Olmec

• Mask
Stone
3.7 x 9.5 x 5.7 cm
2013.396 (P.I.B.)

• Figurine
serpentine
11.9 x 5.7 x 2.3 cm
2013.393 (P.I.B.)

MEXICO, GULF COAST
Classic Period (200-900 A.D.)
Veracruz

• Figurine
Terracotta
11.3 x 8.5 x 4.2 cm
2013.552 (P.I.B.)

MEXICO, LAS BOLAS REGION
Middle Preclassic Period (1,100–400 B.C.)
Olmec

● Vessel Dish
Pottery
4.4 cm (h.); 7.8 cm (diam.)
2013.513 ([3.3])

MEXICO, MICHOACAN
Late Preclassic Period (400 B.C.–250 A.D.)
Michoacan

● Figurine
Terracotta
7.2 x 6.1 x 2.5 cm
Gift of Rollande and Jean-Claude Bertrand in memory of her parents
2013.552

MEXICO, MICHOACAN
Early Classic Period (200–500 A.D.)
Tarascan

● 5 Vessels
Pottery
Various dimensions
Gift of Paul and John Benjamin
2013.498.502

MEXICO, MICHOACAN
Late Preclassic Period (100 B.C.–175 A.D.)
Tarascan

● Bottle
Pottery
24.1 x 18.8 x 13.4 cm
Gift of Rollande and Jean-Claude Bertrand in memory of her parents
2013.557

MEXICO, MORELOS
Late Preclassic Period (400 B.C.–250 A.D.)

● 2 Figurines
Terracotta
4.3 x 4.9 x 2.4 cm
3.7 x 3.3 x 2.5 cm
2013.487–.488 ([P.1])

MEXICO, WEST COAST
Late Preclassic Period (400 B.C.–250 A.D.)
Colima

● 4 Figurines
Terracotta
Various dimensions
2013.395, .397–.398 ([P.1])

● Flute
Terracotta
21.2 x 3.3 x 2 cm
2013.396 ([3.3])

● 7 Tubes
Terracotta
Various dimensions
2013.457–.463 ([P.1])

MEXICO, WEST COAST
Late Preclassic Period to Early Classic Period (400 B.C.–600 A.D.)
Colima

● Bronze Rattler Goat
Terracotta
5.2 x 11.8 x 10.9 cm
Gift of Rollande and Jean-Claude Bertrand in memory of her parents
2013.547

MEXICO, WEST COAST
Late Preclassic to Early Classic Period (100 B.C.–600 A.D.)
Jalisco

● Figurine
Terracotta
20.8 x 7.2 x 4 cm
Gift of Paul and John Benjamin
2013.420

● 2 Bowls
Pottery
6.7 cm (h.); 15.8 cm (diam.)
4.5 cm (h.); 12.7 cm (diam.)
2013.259.560 ([3.1, 3.3])

● 3 Statuettes
Terracotta
Various dimensions
2013.230–.535, .561 ([3.1, 3.2])

MEXICO, WEST COAST
Late Preclassic Period to Early Classic Period (100 B.C.–600 A.D.)
Michoacan

● 40 Figurines
Terracotta
Various dimensions
2013.445–.460, .471–.480, .490–.503, .695 ([P.1])

● Pipe
Terracotta
9 x 17.4 x 6.2 cm
2013.470 ([P.1])

MEXICO, WEST COAST
Late Preclassic Period to Early Classic Period (100 B.C.–600 A.D.)
Nayarit

● Statuette and 5 Figurines
Terracotta
24.2 x 11.7 x 14.5 cm
18 x 11.3 x 9.5 cm
2013.270–.537 ([3.1, 3.3])

● Bowl and 1 Cover
Pottery
5.7 cm (h.); 17 cm (diam.)
5.8 cm (h.); 10.1 cm (diam.)
2013.262–.553 ([3.1, 3.3])

MEXICO, WEST COAST
Late Preclassic Period (400 B.C.–250 A.D.)
Nayarit, Chimera style

● Figurine
Terracotta
20 x 14.9 x 9.1 cm
2013.390 ([P.1])

MEXICO, YUCATAN PENINSULA
Late Classic Period (600–900 A.D.)
Maya, Jaina style

● Seated Musician
Terracotta
20.6 x 11.5 x 9.6 cm
2013.399 ([P.1])

MEXICO or GUATEMALA
Classic Period (200–900 A.D.)
Maya

● 4 Vessels
Pottery
Various dimensions
2013.82–.423, .425, .427–.429, .435–.434, .436, .438, .447, .444 ([P.1])

● Face Pendant
Stone
5 x 7.7 x 0.5 cm
2010.624 ([P.1.])

● Figurine
Stone
5.7 x 2.5 x 2.2 cm
2010.630 ([P.1.])

● Alasha Feline Head
Stone
25.1 x 22.1 x 4.9 cm
2010.535 ([P.1.])

● 3 Dishes
Pottery
Various shapes
2010.626, .627, .631 ([P..1])

● Vase
Alabaster
12.9 cm (h.); 12 cm (diam.)
2010.638 ([P.1.])

● Figurine
Terracotta
16.2 x 5.8 x 3.1 cm
2010.641 ([P.1.])

● 1 Cup and 2 Bowls
Pottery
Various dimensions
2010.549–.551 ([3.1, 3.])

● 2 Particulate Drinks
Faïence
6.2 cm (h.); 6.7 cm (diam.) each
2010.562–.563 ([3.1, 3.])

MEXICO or GUATEMALA
Classic Period (200–900 A.D.)
Maya (?)

● 2 Plaques
Engraved stone
22.8 x 8.1 x 2.3 cm (max.)
2010.629–.631 ([3.1])

PANAMA, COCLÉ
Period: 1/4 (500–1,200 A.D.)
Coclé

● Dish
Polychrome
19 x 10.5 x 1.1 cm
2010.375 ([P.1.])

PERU, CENTRAL COAST
Late Intermediate Period (1000–1470 A.D.)
Chancay

● Tree of Life
Fabric, wood
52.5 x 33 x 10.8 cm
2010.476 ([P.1.])

● Urn
Pottery
27 cm (h.); 20.9 cm (diam.)
2010.378 ([P.1.])

Burial Shroud
Painted cotton
Approx. 195.3 x 105 cm
Gift of Irene Gerber
2010.567

PERU, NORTH COAST
Late Intermediate Period (1000–1470 A.D.)
Chimú

● 4 Bottles and 1 Vase
Pottery
Various dimensions
Gift of Sybil and Donald Fleming
2010.568

Bottle
Pottery
15.5 x 10 x 16.5 cm
Gift of Madeleine Arbuckle
2010.539

PERU, NORTH COAST
Initial Period (1800–500 B.C.)
Cupisnique

Bottle
Pottery
21.8 cm (h.); 17.6 cm (diam.)
Gift of Irene and Leo Eidlitz in memory of their parents
2010.434

PERU, NORTH COAST
Early Intermediate Period (200 B.C.–200 A.D.)
Moche

● 6 Bottles and 2 Vases
Pottery
Various dimensions
2010.457–.54 ([3.1])

PERU, SOUTH COAST
Early Intermediate Period (200 B.C.–200 A.D.)
Nasca

● Vase
Pottery
15.5 cm (h.); 13 cm (diam.)
2010.155 ([3.1])

● Bottle Fragment
Tri-handled collar
10.2 x 9.1 cm
Gift of Paul and John Benjamin
2010.695

ROMAN PROVINCE OF MESOPOTAMIA

2 Jugs
2nd–4th c. A.D. and late 6th–early 8th c. B.C.
Pottery
11 x 9 x 8 cm
20.8 x 12 x 17 cm
Gift of Kay and Jacob P. Dunkelman on their 50th wedding anniversary
2010.635–.636

SYRIA, NORTHWEST REGION

Fragment of a Pseudo-Attican Terra Sigillata
Late 3rd–early 4th c. A.D.
Stone, cement
30 x 31.2 x 6 cm
Anonymous gift
2010.259

150TH-ANNIVERSARY GIFT
Marc Jacquart, active in Paris from 1798
Sugar Bowl, between 1798 and 1809, *silver, crystal*, 29.4 x 16 x 14.3 cm
Gift of the Honourable Serge Joyal, P.C., O.C. in honour of the Montreal Museum of Fine Arts' 150th anniversary

2010-2011 EXHIBITION CALENDAR

TEMPORARY EXHIBITIONS AND NEW PRESENTATIONS OF THE COLLECTION

SPONSORS

Many thanks to our sponsors for their valued support.

EXHIBITIONS

"WE WANT MILES": MILES DAVIS VS. JAZZ

Sun Life
METRO Inc.
Sony Music
Archambault
Volunteer Association of the MMFA
Astral
Festival international de jazz de Montréal
La Presse
The Gazette
Air Canada
Radio-Canada
Tourisme Montréal

ROUGE CABARET: THE TERRIFYING AND BEAUTIFUL WORLD OF OTTO DIX

Volunteer Association of the MMFA
Astral
La Presse
The Gazette
Air Canada
Ogilvy

THE WARRIOR EMPEROR AND CHINA'S TERRACOTTA ARMY

La Capitale Financial Group
The Robert H.N. Ho Family Foundation
METRO Inc.
Volunteer Association of the MMFA
Astral
Le Piment Rouge
La Presse
The Gazette
Air Canada

EVENTS

Val Caudalies Wines and Ciders
Fromagerie des Cantons Inc.
La Face Cachée de la Pomme
Traiteur Simplechic

EXHIBITIONS IN MONTREAL

JEAN-NOËL DESMARAIS PAVILION

***GLOBAL WARNING: SCENES FROM A PLANET UNDER PRESSURE**
Works from the Montreal Museum of Fine Arts' Collection of Contemporary Art
November 11, 2009 –
August 22, 2010
Produced by the MMFA

***EXODUS**
An exhibition featuring Moses, a central figure in Judaism
January 28 –
June 27, 2010
Produced by the MMFA

***PIERRE DORION**
Painting and Photographs
March 4 –
May 30, 2010
Produced by the MMFA

***INSPIRIA**
How Cirque du Soleil Inspired the House of Boucheron to Create a Collection of Luxury Jewellery
April 1 –
August 29, 2010
Produced by the MMFA

***"WE WANT MILES"**
Miles Davis vs. Jazz
April 30 –
August 29, 2010
Produced by Cité de la Musique, Paris, in collaboration with the MMFA

***DRIVE END**
Martin Beauregard
June 17 –
September 9, 2010
Produced by the MMFA

***THE SYMBOLIST MUSE**
A Selection of Prints from the National Gallery of Canada
July 16 –
October 21, 2010
Produced by the National Gallery of Canada

***THE EARTH IS BLUE LIKE AN ORANGE**
Works from the Montreal Museum of Fine Arts' Collection of Contemporary Art
September 14, 2010 –
September 4, 2011
Produced by the MMFA

ROUGE CABARET
The Terrifying and Beautiful World of Otto Dix
September 24, 2010 –
January 2, 2011
Production Neue Galerie New York and the MMFA

***DENIS GAGNON SHOWS ALL**
October 19, 2010 –
February 13, 2011
Produced by the MMFA

***OPÉRA DE MONTRÉAL TAKES THE STAGE AT THE MUSEUM**
October 28, 2010 –
May 1, 2011
Produced by the MMFA and Opéra de Montréal

***19th-CENTURY FRENCH PHOTOGRAPHS FROM THE NATIONAL GALLERY OF CANADA**
November 4, 2010 –
March 20, 2011
Produced by the National Gallery of Canada

THE WARRIOR EMPEROR AND CHINA'S TERRACOTTA ARMY
February 11 –
June 26, 2011
Produced by the Royal Ontario Museum in partnership with the Shaanxi Provincial Cultural Relics Bureau and Shaanxi Cultural Promotion Centre, People's Republic of China, with the collaboration of the MMFA

***RED FLAG**
Chinese Contemporary Art in Montreal Collections
March 3 –
June 19, 2011
Produced by the MMFA

MICHAL AND RENATA HORNSTEIN PAVILION

TIFFANY GLASS
A Passion for Colour
February 12 –
May 2, 2010
Produced by the MMFA

LILIANE AND DAVID M. STEWART PAVILION

***STUDIO GLASS**
Anna and Joe Mendel Collection
April 8 –
November 7, 2010
Produced by the MMFA

***SACRED AFRICA II**
Works from the Collections of Cirque du Soleil, the Montreal Museum of Fine Arts and Redpath Museum, McGill University
November 20, 2008 –
November 7, 2010
Produced by the MMFA

DESIGN LAB

***PERIPHERE**
Contemporary Montreal Furniture
December 7, 2009 –
July 4, 2010
Produced by the MMFA

***THE TRIBE AND THE HERMIT**
Tent-chairs by Michel Boulouin
July 13 –
November 14, 2010
Produced by the MMFA

*** FREE ADMISSION**

TEMPORARY EXHIBITIONS ON TOUR

VIRGINIA MUSEUM OF FINE ARTS, RICHMOND

TIFFANY
Color and Light
May 28 –
August 15, 2010
Produced by the MMFA

PIERRE DORION, born in Ottawa in 1959
Vanity, 2004, oil on canvas, 152.2 x 101.8 cm
Gift of Mr. René and Mrs. Janine Dorion

MUSEUM OFFICERS AND BOARD OF TRUSTEES

AS OF MARCH 31, 2011

OFFICERS OF THE MUSEUM

CHAIRMAN OF THE BOARD
Brian M. Levitt

VICE-PRESIDENTS
Christiane Charette
Michal Hornstein, O.C., O.Q.

SPECIAL SECRETARY AND TREASURER
Michel Blouin

MUSEUM SECRETARY
Danielle Jodoin

DIRECTOR AND CHIEF CURATOR
Nathalie Bondil

DIRECTOR OF ADMINISTRATION
Paul Lavallée

DIRECTOR OF COMMUNICATIONS
Danielle Champagne

BOARD OF TRUSTEES

CHAIRMAN
Brian M. Levitt

Joe Battat
F. Ann Birks
Michel Blouin
Pierre Bourgie
Mandeep Roshi K. Chadha
Amel Chamandy
Christiane Charette
France Denis Royer
Roy L. Heenan, O.C.
Michal Hornstein, O.C., O.Q.
The Hon. Serge Joyal, P.C., O.C.
Eric J. Klinkhoff
The Hon. Charles Lapointe, P.C.
René Malo
Isabelle Marcoux
Bruce McNiven
Marie-José Nadeau
Julia Reitman
Jean Rizzuto
Liliane M. Stewart

EXECUTIVE COMMITTEE

CHAIRMAN
Brian M. Levitt

Joe Battat
Michel Blouin
Christiane Charette
France Denis Royer
Roy L. Heenan, O.C.
Michal Hornstein, O.C., O.Q.
The Hon. Serge Joyal, P.C., O.C.
Jean Rizzuto
Liliane M. Stewart

HONORARY PRESIDENTS
Jacques M. Bault
Fernand Lalonde, O.C.
Bernard Lamarre, Eng., O.C., O.Q.
Dr. Sean B. Murphy

HONORARY ADVISORS
Nicole V. Doucet
Yves Guérard
Kathleen Laing
Marie L. Lambert
Michael Mackenzie
Christopher W. McConnell
Joan McDougall
Joan McKim
Alfred N. Miller
Dr. John W. O'Brien
Trevor F. Peck
Betty Reitman
Léon Simard

MUSEUM COMMITTEES

AS OF MARCH 31, 2011

ACQUISITION COMMITTEE NON-CANADIAN ART BEFORE 1900 AND ANCIENT CULTURES

CHAIRMAN
Michal Hornstein, O.C., O.Q.

VICE-CHAIRMAN
Joe Battat

Irwin Browns
Ursula Finkelstein
François-Marc Gagnon
Joan F. Ivory
The Hon. Serge Joyal, P.C., O.C.
Bruce McNiven
Jean H. Picard
Todd Porterfield

HONORARY PRESIDENT
Dr. Sean B. Murphy

ACQUISITION COMMITTEE NON-CANADIAN ART AFTER 1900

CHAIRMAN
The Hon. Charles Lapointe, P.C.

VICE-CHAIRMAN
Jacques M. Bault

David Appel
Denys Arcand
Bruce Bailey
Martin Bündock
François-Marc Gagnon
Roy L. Heenan, O.C.
Philippe Lamarre, Eng.
Alexandre Taillefer
Pierre Théberge

HONORARY PRESIDENT
Dr. Sean B. Murphy

ACQUISITION COMMITTEE CANADIAN ART

CHAIRMAN
René Malo

VICE-CHAIRMAN
Pierre Bourgie

Roger Fournelle
François-Marc Gagnon
Marie Élie Lalonde
G. Pierre Lapointe
Monique Parent, LL.L.
Marc Régnier
François Rochon
Jacqueline Sabourin

ACQUISITION COMMITTEE DECORATIVE ARTS

CO-CHAIRMEN
Liliane M. Stewart
Dr. Sean B. Murphy

F. Ann Birks
Michel Dallaire, C.M., C.Q.
François Dell'Aniello
George MacLaren
Julia Reitman
Louise Vernier Blouin
Nelu Wolfensohn

BUILDINGS, MAINTENANCE AND SECURITY ADVISORY COMMITTEE

CHAIRMAN
Bruce McNiven

Michal Hornstein, O.C., O.Q.
Michel Kaine, Eng.
Guy Knowles
Dr. Frederick H. Lowy
Yves R. Mathieu
Jean-Claude Marsan
Jean-François Sauvé
Alexandre Watson, M.B.A., P.M.P.

MUSEUM REPRESENTATIVES
Nathalie Bondil
Paul Lavallée
Sandra Gagné

MUSEUM UNION REPRESENTATIVE
Pierre Larivée
Stéphane Léveillé

EDUCATION COMMITTEE

CHAIRMAN
Isabelle Marcoux

F. Ann Birks
Louise Joubert
Isabelle Kowal Odermat
Élyse Mathieu
Louise R. Trottier
Jacques Rochefort

NOMINATING COMMITTEE

CHAIRMAN
The Hon. Serge Joyal, P.C., O.C.

Michel Blouin
Michal Hornstein, O.C., O.Q.
The Hon. Charles Lapointe, P.C.
Brian M. Levitt, *ex officio*
Julia Reitman

AUDIT AND FINANCIAL ADMINISTRATION COMMITTEE

CHAIRMAN
Michel Blouin

VICE-CHAIRMAN
Jean Rizzuto

Alain B. Auclair
Louis Bernard
Brian M. Levitt
René Malo

VOLUNTEER ASSOCIATION OF THE MONTREAL MUSEUM OF FINE ARTS

CO-PRESIDENTS
Caroline Gallo Richer La Flèche
Angèle Martineau

SECRETARIES
Thérèse Deschênes
Marjorie D. Gawley[†]

TREASURER
Yvonne Zacios

ASSISTANT TREASURER
Caroline Savic

DIRECTORS
Ami Bard
Cécile Belley
Johanne Champoux
Micheline B. Crevier
Alix d'Anglejan-Chatillon
Louise Druckman
Kristin Gable
Claire Gohier[†]
Linda Greenberg
Suzanne Legge Orr
Alexandra MacDougall
Michèle Plourde
Hélène M. Stevens

ASSOCIATION OF VOLUNTEER GUIDES OF THE MONTREAL MUSEUM OF FINE ARTS

PRESIDENT
Louise Joubert

VICE-PRESIDENT
Cheryl Partridge

OFFICER FOR COMMITTEES AND NEW TECHNOLOGIES
Micheline L'Espérance-Labelle

OFFICER FOR COMMUNICATIONS AND STATISTICAL ANALYSIS
Evelyn R. Mitchell

OFFICER FOR COMMUNICATIONS AND FINANCE
Louise Moreau

FULL-PAGE IMAGE CUT

BETTY GOODWIN, 1923-2008
Nerves No. 10, 1983, oil pastel, tar and wax on chromogenic print, 221.5 x 171.5 cm
Gift of Mr. Pierre Bourgie

MUSEUM STAFF

AS OF MARCH 31, 2011

OFFICE OF THE DIRECTOR

DIRECTOR
Nathalie Bondil

ADMINISTRATIVE ASSISTANT
Monique Dénommée

MUSEUM SECRETARY
Danielle Jodoin

CURATORIAL DIVISION

CHIEF CURATOR AND CURATOR OF EUROPEAN ART
Nathalie Bondil

ASSOCIATE CHIEF CURATOR AND CURATOR OF OLD MASTERS
Hilliard T. Goldfarb

HEAD OF EXHIBITIONS MANAGEMENT
Pascal Normandin

EXECUTIVE ASSISTANT
Anne Eschapasse

ADMINISTRATIVE ASSISTANT
Chantal Doolub

CURATORIAL DEPARTMENT

CURATOR OF CONTEMPORARY ART
Stéphane Aquin

CURATOR OF CONTEMPORARY DECORATIVE ARTS
Diane Charbonneau

CURATOR OF CANADIAN ART
Jacques Des Rochers

CURATOR OF MODERN ART
Anne Grace

SENIOR CURATOR OF DECORATIVE ARTS (EARLY AND MODERN)
Rosalind Pepall

CURATOR OF PRE-COLUMBIAN ART
Victor Pimentel

CURATOR OF ASIAN ART
Laura Vigo

ASSISTANT CURATOR
Manon Pagé

ADMINISTRATIVE ASSISTANTS
Magdalena Berthet
Caroline Drolet
Carline Javel
Sylvie Ouellet

EXHIBITIONS PRODUCTION

DEPARTMENT HEAD
Sandra Gagné

CLERK
Josée St-Louis

CUSTOMS, TRANSPORT AND INSURANCE TECHNICIAN
Simon Labrie

TECHNICIANS
Jacques Dragon
Guy Favreau
Richard Pelletier

INVENTORY TECHNICIAN
Marcel Marcotte

INVENTORY CLERK
Charles Blouin

ARCHIVES

REGISTRAR AND DEPARTMENT HEAD
Danièle Archambault

ADMINISTRATIVE ASSISTANTS
Jasmine Landry
Claudine Nicol

DATA TECHNICIAN
Michèle Sylvestre

DOCUMENTATION TECHNICIAN
Danielle Blanchette

LOANS AND ACQUISITIONS TECHNICIANS
Anne-Marie Chevrier
Alexandra Derome

CATALOGUER
Natalie Vanier

TECHNICIAN, PHOTOGRAPHIC SERVICES AND COPYRIGHT
Marie-Claude Saia

PHOTOGRAPHIC SERVICES CLERK
Jeanne Frégault

PHOTOGRAPHER
Christine Guest

CONSERVATION

DEPARTMENT HEAD
Richard Gagnier

PAINTING CONSERVATOR
Catherine O'Meara

DECORATIVE ARTS CONSERVATOR
Estelle Richard

PAPER CONSERVATOR
Johanne Perron

CONSERVATION TECHNICIAN
Sacha-Marie Levay

FRAMER (WORKS ON PAPER)
Bernard Labelle

LIBRARY

DEPARTMENT HEAD
Joanne Déry

ADMINISTRATIVE ASSISTANT
Sabine de Villenoisy

TECHNICAL SERVICES LIBRARIAN
Thérèse Bourgault

LIBRARY TECHNICIAN | ACQUISITIONS
Manon Tremblay

PUBLISHING

DEPARTMENT HEAD
Francine Lavoie

PUBLISHING ASSISTANT
Sébastien Hart

TRANSLATOR-REVISORS
André Bernier
Clara Gabriel

TECHNICIAN, PHOTOGRAPHIC SERVICES AND COPYRIGHT
Linda-Anne D'Anjou

EDUCATION AND COMMUNITY PROGRAMMES

DEPARTMENT HEAD
Jean-Luc Murray

ADMINISTRATIVE ASSISTANTS
Nathalie Bourcier
Gisèle Bourgeois
Michèle Staines

EDUCATIONAL PROGRAMMES OFFICER | FAMILIES AND SCHOOLS
Richard Roy

EDUCATIONAL PROGRAMMES OFFICER | ADULTS
Marilyn Lajeunesse

EDUCATIONAL PROGRAMMES OFFICER | VOLUNTEER GUIDES
Marie Carpentier

CULTURAL PROGRAMMING OFFICER
Danielle Roberge

COMMUNICATIONS

DIRECTOR
Danielle Champagne

ADMINISTRATIVE ASSISTANT
Mireille Masse

CO-ORDINATORS, ADVERTISING
Chantale Guibord
Marie-Claude Lizée

PUBLIC RELATIONS

DEPARTMENT HEAD
Sabrina Merceron

ADMINISTRATIVE ASSISTANT
Marianne Brault

CLERK
Eliza Moses

PRESS OFFICER
Catherine Guex

CO-ORDINATOR
Geneviève Lafaille

CO-ORDINATOR OF CORPORATE SERVICES
Pierre Poirier

WEBMASTER
Ngoc-Tuong (James) Nguyen

EDITORIAL SERVICES AND GRAPHIC DESIGN

DEPARTMENT HEAD
Emmanuelle Christen

ADMINISTRATIVE ASSISTANT
Odile Ouellet

TRANSLATOR-REVISORS
Louise Giroux
Jo-Anne Hadley

GRAPHIC DESIGNER
Bénédict Delvaux

MEMBERSHIP OFFICE

DEPARTMENT HEAD
Jean-Sébastien Bélanger

CALL CENTRE CLERKS
Mara Di Trapani
Isabelle Laîné
Lucille St-Laurent

ADMINISTRATION

DIRECTOR
Paul Lavallée

ADMINISTRATIVE ASSISTANT
Chantal Cyr

GRANTS CO-ORDINATOR FOR GOVERNMENT AND FOUNDATION GIVING
Elaine Tolmatch

GRANTS CLERK
Valérie Habra

HUMAN RESOURCES

DEPARTMENT HEAD
Paul Lavallée

ASSISTANT
Marthe Bélanger

PURCHASING AND AUXILIARY SERVICES

DEPARTMENT HEAD
Francis Mailloux

PURCHASING CLERKS
Marlène Lavoie
Dany Rivest

REPROGRAPHICS OPERATOR
Éric Charland

MAIL DISPATCHER
Jean-Yves Bergeron

MAIL CLERK
Suzane Drolet

FINANCIAL CONTROL AND ACCOUNTING

COMPTROLLERS
Éric A. Ménard
Guy Parent

ADMINISTRATIVE ASSISTANT
Lise Beaulieu

ACCOUNTING TECHNICIANS
Anne-Marie Deland
Aline Montigny

PAYROLL AND SOCIAL BENEFITS CLERK
Diane Bernard

ACCOUNTING CLERKS
Carole Michaud
Marie-Laure Rahli

SECURITY, VISITOR SERVICES AND ADMISSION

DEPARTMENT HEAD
Sophie Boucher

SUPERVISORS
Christian Ducharme Gauthier
Olivier Milliot
Carl Vessia

SECURITY GUARDS
Pierre Marcelin Awé
Lorraine Basque
Serge Bellemare
Mario Borgognio
Stéphanie Boucher
Rachelle Brown
Dominic Brunette
Michel Daras
Denis Fortin
Michel Giroux
Jean Houle
Ioan Ioanovici
André Jalbert
Daniel Lefebvre
Marcelo Leiva
Ginette Mailloux
Carmen Martel
Raynald O'Connell
Marilyne Pinheiro

INSTALLATION AND MAINTENANCE SERVICES

DEPARTMENT HEAD
Francis Mailloux

SUPERVISOR | MAINTENANCE
Lise Fournier

DISPATCHER
Sonia Gaudreault

LIGHTING TECHNICIAN
Sylvain Lacroix

MAINTENANCE STAFF
Nicole Albert
Bertrand Arseneault
Réal Boucher
Claude Landriault
Jean-Christophe Larivée
Pierre Larivée
Claude Lavoie
Stéphane Léveillé
Mario Morin
Claude Mousseau
Yvon Sénécal
Raymond Sigouin

COMPUTER SERVICES

DEPARTMENT HEAD
Gaétan Bouchard

COMPUTER TECHNICIANS
Louis-Philippe Gauthier
Diane Lambert
Tan Pham Vu
Vincent Pitre

MUSEUM BOUTIQUE AND BOOKSTORE

MANAGER
Christine Hamel

ASSISTANT MANAGERS
Sylvie Labrosse
Lynn Rousseau

SALES CLERKS
Louise Dansereau
Normand Garand
Martine Goyette
Mario Laroche
Johanne Loiselle
Denis Routhier

BOOKSTORE CLERK
Alain Drouin

BOOKSTORE CLERK
Blanche Charbonneau

BUYER | BOOKSTORE
Gaëtan Hérault

MUSEUM FOUNDATION STAFF

AS OF MARCH 31, 2011

DIRECTOR
Danielle Champagne

DIRECTOR OF DONOR RELATIONS
Michelle V. Prévost

HEAD OF DEVELOPMENT
Thierry-Maxime Loriot

HEAD OF THE MUSEUM FOUNDATION OFFICE
Jean-Sébastien Bélanger

ADMINISTRATIVE ASSISTANTS
Christine Blais
Jocelyne Laplante

VOLUNTEER ASSOCIATION STAFF

AS OF MARCH 31, 2011

EXECUTIVE DIRECTOR
Johanne Lejeune

CO-ORDINATORS
Riva Khanna
Sylvie Naud

ACCOUNTING SUPERVISOR
Nada Jelicic

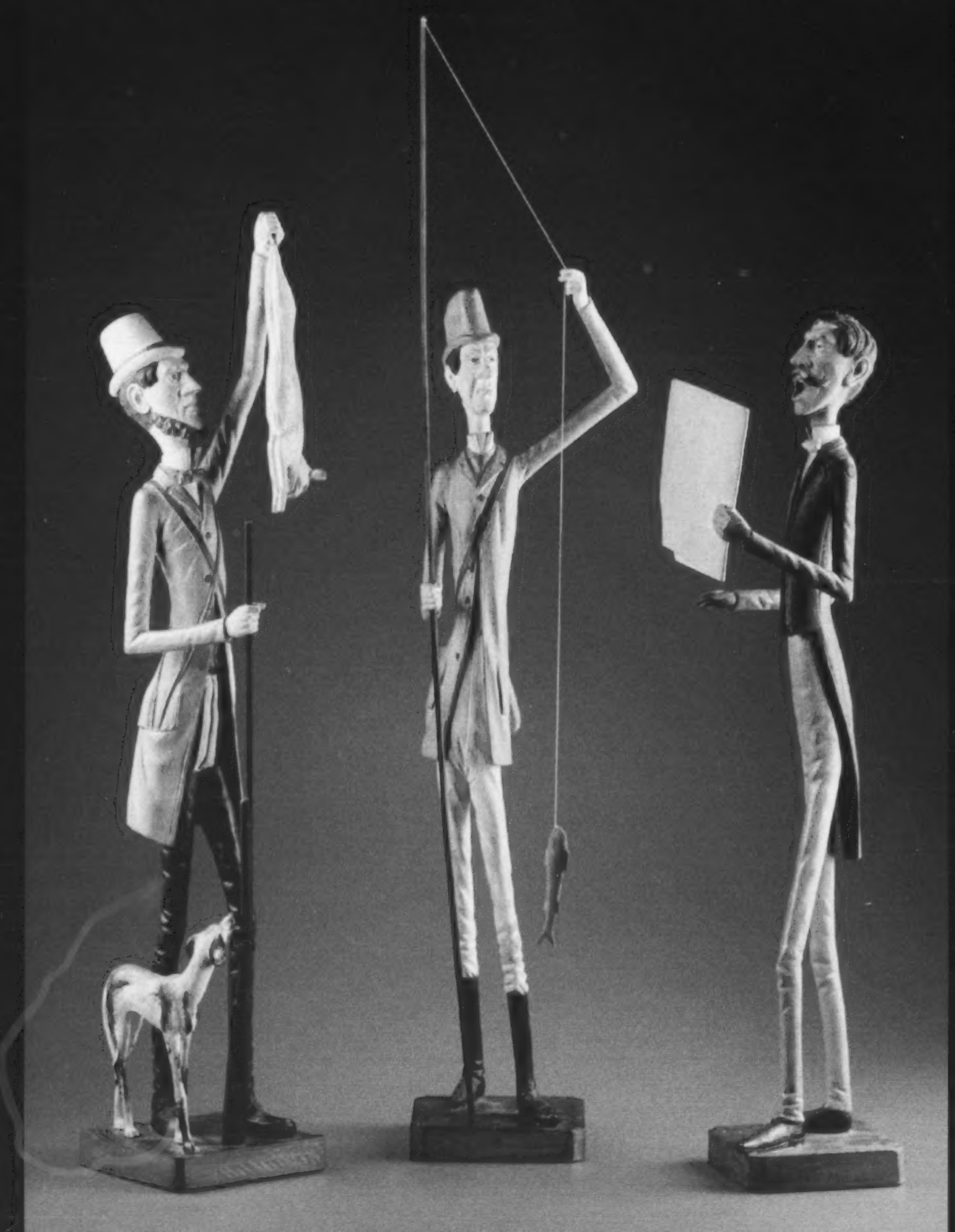
ARTE MUSICA FOUNDATION STAFF

AS OF MARCH 31, 2011

GENERAL AND ARTISTIC DIRECTOR
Isolde Lagacé

COMMUNICATIONS AND ADMINISTRATIVE CO-ORDINATOR
Marie-Hélène Dionne

PRODUCTION, COMMUNICATIONS AND ADMINISTRATIVE ASSISTANT
Louis Xavier Sheitoyan



PROUD SUPPORTERS OF "YOUR" MUSEUM

GUY SAVARD

President
of the Montreal
Museum of Fine Arts
Foundation

Close to three years ago now, we decided to undertake the most ambitious fund-raising campaign in the Montreal Museum of Fine Arts' history. Our goal was to raise a total of $100 million – $70 million in monetary donations and $30 million in gifts of works of art.

Even though this campaign will continue until 2012, we are already very encouraged by the results so far. Private donors and Quebec companies have eloquently demonstrated their pride in helping to provide the Museum with the means to carry out its plans. Many of them have enthusiastically taken advantage of the new opportunities for donating that were made available to them this year, and we would like to thank them for their great generosity. In this way, a number of people have "adopted" seats and pews in the new Bourgie Concert Hall, while others have shown their support for us by doing the same for the stained glass windows in this jewel of a building. Generous collectors have agreed to donate works as part of the 150th-anniversary campaign *Great Works for a Great Museum*; the value of the donated works to date totals over $50 million.

Business people and members of the general public have pledged to help the Museum continue to play an active role within Quebec as well as beyond its borders. Of course, this fund-raising initiative is not at an end and during the coming year, the last in the 150th-anniversary campaign, we will have to intensify our efforts to finally reach our goals. I particularly wish to thank all those who have already made major contributions, including the Bourgie family (Claire and Marc Bourgie, Claude Bourgie Bovet and Pierre Bourgie), Michal and Renata Hornstein, the Governments of Canada and Quebec, the Estate of Ben Weider, Michel de la Chenelière, a heir of the Bloch Bauer Family, Astral Broadcasting Group Inc., Hydro-Québec, Power Corporation of Canada, Andrée and Pierre H. Lessard, Anna and Joseph Mendel, the J. Armand Bombardier Foundation, the Macdonald Stewart Foundation, BCE Inc. and Bell Canada, Loto-Québec, National Bank of Canada, Reitmans (Canada) Limited, Société historique du lac St-Louis and the Volunteer Association of the Montreal Museum of Fine Arts, as well as all the other companies, foundations and individuals who have provided financial support for the Museum. I would also like to congratulate our indispensable volunteer canvassers, who have worked tirelessly to secure donations and make this campaign a success we can all take pride in.

Moreover, a resounding "thank you" goes to all of the Museum's members, patrons of the President's Circle and other donors who believe in our mission and in completing the many projects that show the importance of this institution to the development of Quebec. Indeed, the support of everyone is crucial.

In conclusion, I wish to extend my most profound thanks to Brian M. Levitt, Chairman of the Board of Trustees of the Montreal Museum of Fine Arts, for his active participation and extremely effective fundraising. I must also make mention of the outstanding work and exceptional devotion of Michelle Prévost, who for many years has been able to forge professional relationships and, indeed, friendships with many donors, for the greater benefit of all. I would also like to take this opportunity to acknowledge the wonderful contribution and commitment of all the Museum's employees, especially its Director, Nathalie Bondil.

On a final, personal note, I can only say how proud I am to be associated with such a prestigious institution. ■

9
TRICENTENNIAL GIFT
JEAN-BAPTISTE CÔTÉ
1832-1907
The Hunter, *The Fisherman* and *The Singer*
About 1865
Polychromed wood, string
Various dimensions
Gift, Paul Gouin Collection

THE MUSEUM FOUNDATION OFFICERS AND TRUSTEES

AS OF MARCH 31, 2011

PRESIDENT
Guy Savard

DIRECTOR
Danielle Champagne

TREASURER
Michel Blouin

Jacques Bougie
Jacques M. Brault
Amel Chamandy
Gretta Chambers
Michel Décary, Q.C.
Jean-Guy Desjardins
Yves Gougoux
Fernand Lalonde, Q.C.
Bernard Lamarre, Eng., O.C., O.Q.
André Lesage, F.C.A.
Pierre H. Lessard
Brian M. Levitt
Paul Lowenstein
Michel Nadeau
Jocelyn Proteau
Betty Rehman
Guy Saint-Pierre
Guylaine Saucier, F.C.A., C.M.
Norman M. Steinberg
Robert Tessier
Jonathan I. Wener

SECRETARY
Danielle Jodoin

THE MUSEUM FOUNDATION COMMITTEES

AS OF MARCH 31, 2011

NOMINATING COMMITTEE

Gretta Chambers
Brian M. Levitt
Guy Savard

AUDIT AND FINANCIAL ADMINISTRATION COMMITTEE

CHAIRMAN
Guylaine Saucier, F.C.A., C.M.

Michel Décary, Q.C.
Fernand Lalonde, Q.C.
Guy Savard, *ex officio*
Norman M. Steinberg

INVESTMENT COMMITTEE

CHAIRMAN
Michel Nadeau

Pierre H. Lessard
Brian M. Levitt
Jocelyn Proteau
Guy Saint-Pierre
Guy Savard, *ex officio*

ALLOCATION COMMITTEE

Fernand Lalonde, Q.C.
Bernard Lamarre, Eng., O.C., O.Q.
Brian M. Levitt
Guy Savard

2008–2012 MAJOR FUND-RAISING CAMPAIGN OF THE MONTREAL MUSEUM OF FINE ARTS FOUNDATION

The Montreal Museum of Fine Arts would like to extend its sincere thanks to donors to the 2008–2012 Major Fund-raising Campaign, *A Great Museum at the Heart of a Great City*. We would also like to express our gratitude to all the collectors who, up until March 31, 2011, have donated art – whether single examples or bodies of work – in celebration of the Museum's 150th anniversary, or enabled the purchase of major works to enrich the Museum's collection.

$15 MILLION AND MORE*
Hornstein, Michal and Renata

$10 MILLION AND MORE*
The Bourgie Family
Claire and Marc Bourgie
Pierre Bourgie
Mrs. Claude Bourgie Bovet
Government of Canada
Government of Quebec

$5 MILLION AND MORE*
The Estate of Ben Weider

$2 MILLION AND MORE*
De la Chenelière, Michel
Heir of the Bloch-Bauer Family
—
Astral Broadcasting Group Inc.
Hydro-Québec
Power Corporation of Canada

$1 MILLION AND MORE*
Lessard, Pierre H. and Andrée D.
Mendel, Anna and Joseph
—
The J. Armand Bombardier Foundation
The Macdonald Stewart Foundation
—
BCE Inc. and Bell Canada
Loto-Québec
National Bank of Canada
Reitmans (Canada) Limited
Société historique du lac St-Louis
Volunteer Association of the Montreal Museum of Fine Arts

$500,000 AND MORE*
Browns, Irwin and Freda
Joussemet, Guy
Levitt, Brian M. and Claire Gohier
Molinari, Guy
Ronald, T. Iain and Maria-Christina
Anne de Ylurralde
Tardif, Yvon M.
Théberge, Pierre
Verdiet, Guylain
—
The J.W. McConnell Family Foundation
—
BMO Financial Group
Compagnie FDL ltée
RBC Royal Bank of Canada
TD Bank Financial Group

$250,000 AND MORE*
Appel, David
Arbour, Madeleine
Benjamin, Gerald†
Bertouniesque, Jean-Claude
Blais, Simon
Bourdo, Michel
Drouin, Patrice
The Estate of Jacqueline Lallemand
Jodoin, Maurice
Joyal, Serge
Laurendeau, Monique
Liberatore, Luigi
Mailhot, Christian
Mastin, Richard James and Barbara
Scully, Brian
Stora, Michèle
Weider, Huguette
—
The Trottier Family Foundation
—
CAE Inc.
CIBC Bank
Desjardins Financial Security
Provencher Roy + Associés Architectes

$100,000 AND MORE*
Benjamin, John
Benjamin, Paul
Birks, F. Ann
Black, Sandra and Jeff Rose
Campeau, Michel
Carsley, Margaret K.†
Cataford-Blais, Sylvie
Chagnon, Alain
Chamandy, Amel and Glenn
Charbonneau, Roger
Desjardins, Jean-Guy and Suzan Moreau
The Estate of Fred Angus
The Estate of Alicja Lipecka Czernic
The Estate of Claire Dalmé
The Estate of Charles Arthur Duranceau
The Estate of Anne D. Fish
The Estate of Jacques K. and Jacqueline Cummings Laflamme
The Estate of Edith Jacobson Low-Beer
Freedman Wiltelson, Sandra
Gagnon, Gilles
Harrison, Michael St.B. and Carol
Hartman, George P.
Hunter, George
Jarislowsky, Stephen A.
Lamarre, Bernard
McEwen, Indra
Mercier-Gouin, Pierre
Murphy, Sean B.
Raymond, Réal
Renaud, Carolyn and Richard J.
Rizzuto, Jean
Royer, Raymond and France Denis
Taillefer, Alexandre and Debbie Zakaib
Weatherall, Diana St.B.
Yung, Lily†
The Robert H.N. Ho Foundation
—
La Capitale Financial Group Inc.
Pomerleau Inc.
Scotiabank of Canada

$50,000 AND MORE*
Battat, Joe and Erin
Beauchemin, Suzanne
Bélanger, Madeleine
Benjamin, John
Boisvert, Francis
Brossard, Michel
Cadieux, Geneviève
Cherix, Anne
Danyliw, Andrew
De Saint-Hippolyte, Iegor
The Estate of Betty Goodwin
The Estate of Mackenzie McMurray
The Estate of Harold Town
Gaston, Ellis
Heenan, Roy L.
Lapointe, Charles
Lazare, Jack
Le Blanc, Guy and Marina
Mailhot, Jacques
Milrad, Aaron
Nemiroff, Diana and Gaboury, Jean-Pierre†
Ross, Colin
Rosshandler, Leo
Savage Family
Smith, Stephen
Steinberg, Norm and Rende Kessler
Tolwell, Larry
Vermette, Marc Karim
—
The Birks Family Foundation
Beauté Prestige International
Guilevin International Co.
Imperial Tobacco Canada Ltd.
METRO INC.

$25,000 AND MORE*

Brault Béland, Denyse
Brillant-Fluehler, Suzanne
Bronfman, Marjorie
Brown, Stephen
Bruck, Nina
Callaway Smith, Yvonne
Corradi, Violaine
Denis, Claire
Desmarais, Paul Sr. and Jacqueline
Dionne, Claude
Dorion, Hélène
Dumoulin, Herby
The Estate of Juliette Papineau
The Estate of Jacques Simard
The Estate of Trevor C. Thompson
Evans, Sarah-Jane
Favretto, Yolanda
Fleming, Sybil
Forcier, Madeleine
Gilchrist Bailey, Janet
Goldfarb, Hilliard Todd
Guillevin Magnier, Vickie
Hutchison, Ian and Dawne
Kearns, Robert
Kelly, Lise
Lacasse, François
Lapointe, Pierre
Larivée, France
Legendre, Odette
L'Italien, Michel
Loevenbruck, Magdeleine
Lynn, Jeannie
Mailhot, Paul
Malenfant, Mario
Malo, René and Marie Gagnon
Mani, Andre
Marcinkiewicz, Mieczyslaw
McConnell, Peter G.
Melançon, Elisabeth
Merrett, Brian
Parenteau, Joan M.
Reid, Luna Pang
Schwartz, Georges
Séguin, Marc
Shearer, Steven
Tardif, Simon
Thiboutot, Suzanne
Walt, Julie
Webster, Meredith
—
The Hylcan Foundation
The Jacques and Michel Auger Foundation
—
Canada Border Services Agency (CBSA)
DFS Inc. Architecture & Design
The Great-West Life Assurance Company
Sœurs de la Charité de Montréal
Sœurs des Saints Noms de Jésus et de Marie

$15,000 AND MORE*

Arden, Roy
Baier, Nicolas
Bondil, Nathalie
Brossoit, Pierre
Dell'Aniello, François
Des Rosiers, Claude
Dumas, Pierre
The Estate of Gillian Bennett
The Estate of Thérèse Bourgeois
The Estate of Jacques Brossard
The Estate of Ernest Cameron Common
The Estate of Rollande Guertin-Bussière
The Estate of Amalie Huber
Grenier, Yves
Groulx, Stéphane
Isherwood, Foster
Ivory, Joan F.
Lande, Margot
LaRochelle, Luc
Leblanc, Paul
Miller, Daniel S.
Molnar, Andrew
Moos, Julie
Phaneuf, Claude
Régimbald, Denis
Rossy, Larry and Cookie
Roth, Käthe
Sabourin, Jacqueline
Sasseville, J. Serge
Seal, Barbara C.M. and Donald W. Seal, Q.C.
Shore, Michael
Smith, Graham
Stevenson, Patricia L.
Valentin, Jean-Pierre
—
Les Rôtisseries St-Hubert ltée
TELUS Québec

$10,000 AND MORE*

Aquin, Stéphane
Bailey, Bruce
Bernier, André
Blouin, René
Bossé, Hélène Caillé
Bougie, Jacques
Champagne, Danielle
Champagne, Jacques
De Margerie, Jean
Fortin, Clément and Monique Jacques
Gravel, L. Pierre
Hoppenheim, Mel
Kolber, E. Leo
Lavallée, Paul
Low-Beer, Jane
Low-Beer, Susan
Mackler, Richard J.
MacLaren, George R. and Anne
McConnell, Michael G.
Messier, Patrick
Monk, Joan A.
Orr, Jeffrey and Suzanne Legge
Paradis, Claude
Pathy, Constance V.
Robitaille-Manouvrier, Johanne
Rosengarten, George J.
Segal, David
Silverberg, Barbara
Stiles, Delores
Stoker, Patrick M.G.
—
The Leacross Foundation
Malouf Family Fund
—
CN
Pratt & Whitney Canada Inc.
Van Berkom and Associates Inc.

$5,000 AND MORE*

Aho, Pierre-Henri
Assaf, Charles
Bachand, André[1]
Beaugrand-Champagne, Raymond
Beauregard, Martin
Bélanger, Marthe
Bellefeuille, Jacques and Helen
Bellefleur, Jacques
Bernard, Louis
Billick, Bonnie
Blouin, Michel
Briand, Lise
Brown, Robert E. and Sherrill
Brownstein, Berenice and Morton
Cattelan, Rita
Chamandy, Amel
Charette, Christiane
Couture, Hélène
Crawford, Purdy M.
Czernik, Alicja[1]
Décary, Michel
Delisle, Sylvie
Dempsey, Gilles
Dion, Daniel
Dobell, Anthony R.C.
Drouin, Jacques
The Estate of Laurette Tremblay-Grenier
Etheridge, Paul
Fortier, Michael and Michelle Setlakwe
Gagnon, Pnina C.
Garber, Bram
Gnass, Inga
Greenberg, Reesa
Hogg, Erin M.
Johnson, Robert
Kramer, Thomas
Lacroix, Ivan
Lagacé, Isolde
Lalonde, Fernand and Marie E.
Lambert, Marie L.
Leclerc, Albert
Ludmer, Irving
Machnik, Paul
Macneil, Linda
Ménard, Claire Marie
Menosky, Joseph
Moïsan, Erik
Moore, Lawrence
Muroff, Fredrick
O'Brien, John Wilfrid
Ouellette, Pierre-François
Paratte, Henri-Dominique
Parent, Charles S.N.
Parent, Guy
Parent, Monique
Picard, Jean H.
Pocreau, Yann
Pratte, Caroline
Proteau, Jocelyn
Richard, Giroux
Richer, Naomi
Rinfret, Anne
Sachs, Dundi Rachel
Saint-Pierre, Guy
Schluep, Walter
Séguin, Claire[1]
Shetty, Bhasker and Satinder
Siegal, Stephanie
Simard, Lise
St-Germain, Guy
Stoian, Alexandre
Vallée, Lionel
Vary, Lucie
Warnet, Joël
Wener, Jonathan I.
Whittaker, Marian M.
Wilson, Lynton R.
Wolfensohn, Nelu
Zimbel, George S.
—
The Carthy Foundation
The Hay Foundation
The Protech Foundation
—
Champlain Financial Corporation (Canada) Inc.
Conseil des arts de Montréal
Domtar Inc.
Osler, Hoskin & Harecourt LLP

$2,500 AND MORE*

Allard Massicotte, Louise
Aquin, Benoît
Archambault, Danielle
Archambault, Michel Paul
Baczkowski, Dorothée
Beauchemin, Lucille
Beauchemin, Roger O.
Beauregard, Andrée
Beauregard, Gilles
Bélanger, Jean-Sébastien
Bellemare, Roger
Berke, Bunny
Bérubé, Jean-François
Binet, Ivan
Blais, Régis
Bouchard, Gaétan
Boyd, Michael
Charoy, Paul G.
Cohen-Rose, Sandra
Comtois, Pierre and Micheline
Connolly, Joseph S.
Dalphond, Claude
D'Amours-Pineau, Adrienne
Danowski, Elizabeth M.
Delisle, Carole M.
De Repentigny, Françoise
Déry, Joanne
Dorsey, Dorothy
Doyle, Raymonde
Drummond, Brian P.
Dubois, Daniel
Dumoulin, Marcelle
Esar, Joan
The Estate of Micheline Legendre
Favretto, Dario
Finkelstein, Ursula
Fish, Aaron M.
Fontaine, Huguette B.
Foulon, Hervé
Gagné, Sandra
Gagnier, Richard
Giboulo, Karine
Gouin, Louis J.
Gould, Trevor
Gravel, Diane
Grayib, Antoine S.
Greene, Nicole L.
Grégoire, Marie-Lucie
Grondin, Louise
Hagn, Michael
Han, Pei Yuan
Hart, Anne-Marie
Kerman, Janis
Konidaris, Ephie
Labelle, Claude
Labrèche, Jacques
Labrecque, Louise
Labrie, Simon
Lacroix, Thérèse
Laferrière, Ginette
Laporte, Françoise
Laurent, Jacques
Lavigueur, Louise
Lavoie, Francine
Lévesque, Suzanne
Loriot, Thierry-Maxime
Lucas, John M.
Mailloux, Francis
Marsan, Jean-Claude
Marsh, Donna
Martineau, Marie-Claude
Massicotte, Daniel
McGibbon, Arlene
Michaud, Natalie
Minde, Klaus
Montplaisir, Michelle
Pagé, Danny
Pagé, Zita
Pallé, Jean
Patry, Manon
Peltomaa, Arthur J.
Perrault, Jean L.
Perron, Gaston
Pilotte, Lana
Pineau, Marie
Plamondon, Guy
Poulin de Courval, Marie and Jean-Marc Milliard
Prévost, Michelle V.
Proulx, Gilles
Racine, Louis
Raizenne, Robert
Régnier, André
Rochon, François
Roland, Miriam J.
Samotis, Linda
Schubert, François
Schwarz, Ingeborg
Scott, Glenda
Shaw, Neil M.
Spalding, Jeffrey
Stroll, Claire-Anne
Tabakian, Seta
Trestan, Sheila
Viau, Suzanne
Vice, Kirsten
Vincent, Jeannine
Walker, Robert
—
Addenda Capital Inc.

* These levels correspond to committed gifts and monetary donations to the Major Campaign, as well as gifts of works of art, books and archives, made before March 31, 2011.

A TRIBUTE TO OUR BENEFACTORS AND DONORS

We would like to extend our sincere thanks to the following individuals, corporations and foundations for their generous contributions to the Montreal Museum of Fine Arts' various fund-raising campaigns between April 1, 2010, and March 31, 2011. We also wish to thank all the collectors who donated works of art, books or archives to the Museum over the course of the year.

$1,000 AND MORE

Allen, F. R.
Audet, Henri
Aune, J. Brian
Azrieli, David J. and Stéphanie
Bakst Gross, Rosalyn
Baxter, Cynthia
Beauchamp, Marc
Beauchemin, Elise
Beaudoin, Laurent
Beckerleg, Michèle
Bélanger, Bernard
Bérard, André
Bernier, Gilles
Black, David
Bloom, Hyman
Bolduc, Émilien
Bondy, Vera
Bonneau, Josée
Bragg, John L.
Broadhurst, David G.
Bruneau, Luc
Brunelle, Micheline
Burgoyne, Terrence R.
Caron, Roselle
Cleghorn, John E.
Cloutier, Maxime
Crelinsten, Gordon
Currie, Richard
D'Anglejan Chatillon, Alix
Danis, Aimée
Dobrin, Melvyn A.
Ducros, Francine
Dugas, Isabelle and Luc Lainey
Dumas, Jean-Marc
Fafard, Joe
Fangor, Anna S.
Fleming, Andrew
Forget, Claude
Fox, Lillian
Gagnon, Luc
Gagnon Glasson, Thérèse
Gomery, John H.
Gottschlich, Mechthild
Graham, Robert
Guyatt, Raymond E.
Guyomarc'h, Noël
Hébert, Adèle
Horner, Clay
Horwitz, Beverly Maron
Hutchison, Ian and Dawne
Hutchison, Janet E.
Jablonski, Boguslaw
Jasmin, Catherine
Jobin, Luc
Jubinville, Stéphane
Jukier, Lilian
Lack, Daniel
Lacombe, Lucie[1]
Lafond, Gilles
Lalime-Morrissette, Hélène
Laporte, Francine P.
Leblanc, Guy and Marina Tremblay
LeMoyne, Virginia
Lisser, Gerry
Mackenzie Molson, Barbara
MacLeod, Deborah I.
Maidoff, Eric
Marcantonio, Thomas
Massicotte, Diane P.
Mayers, Alexander
Merizzi, Andrée
Mitchell, Evelyn R.
Molson, Stephen T. and Nancy
Morisset, Eric
Myles, Anne
Odier, Patrick
Olivier, Helen
Patry, André
Peacock, John I.
Pendleton, Raymond MacL.
Perdikis, Demetrios
Prénoveau, Yolande
Racine, Rémi
Rae, John A.
Ratier, Sigisbert
Remiggi, Frank William
Robichon, Georges
Rouleau, Benoit
Rousseau, Henri-Paul
Rungal, Bernadette
Savard, Guy
Séguin, Claude
Senécal, Pierre
Shapiro, Paul
Sheppard, Adrian and Sylvia
Skoryna, Jane M.
Soutar, Helgi
Steber, Martin S.
Steinberg, H. Arnold and Blema
Steinberg, Murray
St-Pierre, Bernard M.
Thériault, Christian
Turcot, Maryse
Turner, William I.M.
Van Foesen, Ann
Velan, Thomas C.
Witmeur, Ethel
Yerman, Scott

The Richard H. Driehaus Charitable Lead Trust
The A. Pizzagalli Family Foundation
The Yvon Boulanger Foundation
The Henry and Berenice Kaufman Foundation

Homburg Canada REIT Management Inc.
Investors Group
Molo Design Ltd.
Ogilvy Renault
Recochem Inc.
Rexel North America Inc.
Talisman Energy Inc.

$500 AND MORE

Allgood, David
Archambault, Patrice
Belisle, Pierre
Berbrier, Shari
Brady, Thomas
Brassard, Pierre
Brenneman, Ron A.
Brojde, Anna
Budd Hanna, Helen
Callaway Smith, Yvonne
Chalné, Françoise
Charbonneau, Denis
Choquette-Laporte, Monique
Christen, Emmanuelle
Cormier, Ruby
Côté Sharp, Hélène
Couillard, Marcel
Dankoff, Frederic
DeCorwin, Hélène
Del Maestro, Rolando
Demers, Alain
Des Gagniers, Jean
Dubuc, François
Dufour, Louise-Aimée
Faucher, Denis
Fell, Anthony S.
Finn, Sean
Fish, Isabelle
Fortier, Gilles
Foss, Thor A.
Fossey, John M.
Fourny, Stéfane
Fraser, Jean
Gallop, Mark
Gaudreault, Florent
Gauthier, Ghislaine
Gingras, Roberte
Greenberg, Ian
Hackett, Lalage
Harrison, Janet
Handy, George R.
Hilton, Brenda
Hofer, John M.
Ikandar, Hani
Jodoin, Christiane
Jolicoeur, Michel
Joli-Coeur, Vincent
Joron, Guy
Kahner, Bill Jens
Kierans, Thomas
Laidley, David H.
Lalonde Martin, Hélène
Lamarre, Jacques
Lamarre, Rachel
Lamoureux, L.
Lapointe, Normand
Lassner, William
Ledger, Brett
Leduc, Lucie
Lévesque, Régis
Levitt, Jeffrey
Limoges, Daniel
Lord, Guy
Lucy, William
Maidment, Karen
Marrello, Lisa
Marshall, Douglas R.
Masrani, Bharat B.
Mastracci, Angela
McBride, Peter
McGregor, Maurice
Meldrum, Stewart W.
Messier, Pierre
Michaud, Chantale
Minville, Jean
Missala, Krystyna E.
Morgan, John D.
Morin, Georges E.
Nadler, Ruth
Perrault, Denise
Porjes, Mary
Proulx, Jean-Denis
Reeves, Denis
Régnier, Marc
Richard, Clément
Rose, Joyce Veronica
Rosen, Delores
Rousseau, Louise
Shea, Philip
Sirkis, Ron
Sivyer, Henry W.
Tait, David
Thomas, Maria
Tombs, Eleanor G.
Torrey, David L.
Trahan, Anne-Marie
Vallée, Pierre
Vlau, Claudette
Wolofsky, Kay
Yellin, Mervin M.
Yeros, Dimitris
Zwarts, Margriet

Davies Ward Phillips & Vineberg
Genstar

$250 AND MORE

Aikins, George
Anderson, Dudley
Angers, Denise
Aonzo, Jeannine
Arseneult, Paulette
Barsalou, Pierre
Baxter, Anne B.
Beauchemin, Céline
Beauregard, Louis
Belcourt, Marc L.
Bérard, Jean-Pierre
Blais, Louise
Bouaziz, Ali
Boucher, Ginette
Boucher, Sophie
Bourgault, Thérèse
Brossard, André
Brouillet, Luc
Brunelle, Claude
Cadieux, Murielle
Cajolet, Claude
Casey, Penny
Chagnon, Jacques
Charbonneau, Diane
Charbonneau, Marc
Charron, Daniel
Châtillon, Pierre-Yves
Chodos, A. R.
Collas, Philippe
Collyer, John
Comeau, Maurice
Contant, Cécile
Cormier, Roxanne
Côté, Suzanne
Couey, Beverley and Ron
Dagenais, Yves
Dansereau, Michelle
Daoussis, Gerald
Daras, Michel
Dearlove, Helen
Deland, Anne-Marie
Delsanne, René
Desautels, Adrien
Des Groseilliers, Sylvain
Desfauniers, Richard
Dey, Peter
Duhamel, Pierre
Duranceau, Louise
Dutil, Roch
Earle, Arthur P.
Economides, Sophia
Ferrier, Elizabeth
Filion, Louis-Jacques
Fleurant, Mario M.
Fournier, Lise
Fournier, Louise
Fréchette, Denise
Gagnier, Robert
Garrod, Hannah
Gaudette, Jean Guy

4
150TH-ANNIVERSARY GIFT
FOLKERT DE JONG, born in Egmond-aan-Zee, Netherlands, in 1972
Life's Illusion – I Surrender, 2003, polystyrene, expanded polyurethane foam, synthetic resin, wood, approx. 256 x 158 x 248 cm
Gift of Arlene Goldman and George Hartman

$250
AND MORE (CONT'D)

Gaudreault, Sonia
Gendron, Hubert
Germain, Madeleine
Girard, Carmen L.
Gliserman, Rosalind
Godbout, Irene Z.
Grace, Anne
Grace, Noelle
Hadjetian, Diana
Hadley, Jo-Anne
Hamel, Christine
Harnois, Richard
Harris, Jean-Guy
Harvey, Robert M.
Henwood, Robert Blake
Hogan, Gerald T.
Horth, Annie
Humphreys, Robert W.
Idziak, Edmund
Jamois, Yolande M.
Jarry, Paul
Jemelka, Christl
Jubinville, Gérald
Kazanjian, John A.
Kert, Gaétane
Kolomeir, Morton
Kussner, Sheila
Labrosse, Sylvie
Lamarre, François
Lammingkan, Shirley
Lamond, Donald Cameron
Landry, Monique
Laparé, Jacques
Larin, Luc
Larivée, Pierre
Le Bel, Hélène
Leclerc, Réjean
L'Ecuyer, Jacques
Leduc, Denyse
Léveillé, Stéphane
Levinson, Edward
Levitt, Abel
Loader, Ralph
Lutfy, Paul
Mackenzie, Joan C.
Mackey, Helen P.
Maniatis, Thomas
Maniloff, Alicia
Marchand, Jacques
Marineau, Jean-Marie
Marr, Allan
Marshall, Birdie
Mathieu, Michel
Matteau, Colette
Merlin, Linda
Milio, Jean
Molson, Carole L.
Montigny, Aline
Morimanno, Elena
Morin, François
Munro, Robert L.
Nadeau, Jean-Paul
Nadir, Mohamed
Normandin, Pascal
O'Brien, Philip
O'Driscoll, John
Papineau, Denyse
Paquette, Chantal
Paquin, Louiselle
Paré, Jean
Paré, Jean
Patry, Manon
Paul-Hus, Éric
Pauzé, Marie-Josée
Pelland, Lucie
Pelletier, Yvan
Peluso, Maria
Pepall, Rosalind
Perrault, Charles
Petrelli, Robert
Phillon, Richard
Pineault, Daniel
Poirier, Pierre
Pommier, Paul
Portugais, Paul
Powell, Julie
Proulx, Louise L.
Putnam, Kathleen
Quenneville, Louise
Renaud, Pierre
Restler, Peter G.
Robillard, Christian
Robinson, Linda
Rochefort, Josée
Rousseau, Lynn
Roy, François R.
Roy, Madeleine
Ruddick, Margaret E.M.
Sami, Magdi
Sauvagnat, Gilles
Scerbo, Jean
Schluep, Walter
Schultheiss, Carole
Schwartz, Roy
Sher, Brian and Nancy
Sigler, David A.
Simoneau, Jocelyn
Simpson, Holly A.
Skelton, Elizabeth A.
Solonyszyn, Peter
Stalker, Ruth
Steinmetz, Birgitta
St-Laurent, Marc
Taschereau, Edmond
Tellier, Paul M.
Tessier, Robert
Thomas, Frank L.
Thompson, Paul
Trehearne, Brian
Tremblay, Monique
Trépanier, Ginette
Turcot, Claude
Ullman, Adolf
Vadas, Elizabeth B.
Valenta, Effriede
Vineberg Berenson, Trina
Vineberg Solomon, Dusty
Wexler, Marvin
White, Joanne
Wolff, Eva Ruth

150TH ANNIVERSARY GIFT
JEAN JOSEPH BENJAMIN CONSTANT, 1845-1902
The Pink Flamingo, 1876, oil on canvas, 65.3 x 92 cm
Gift of Mr. and Mrs. Philippe Sura in honour of the Montreal Museum of Fine Arts' 150th anniversary

2010–2011 PROMOTIONS

It is a tradition at the Montreal Museum of Fine Arts to add up to the credit of the donor all the donations – be they gifts of money, property, or both – received over the years in order to bestow upon them the title of Distinguished Member. According to section 3 of the regulations respecting the general administration of the Museum, the category of Distinguished Member includes eight subcategories, with thresholds that vary from $2,000 to $500,000.

On March 31, 2011, the Museum had 3,279 Distinguished Members. We are pleased to publish the names of those individuals whose annual contribution enabled them to attain the status of Distinguished Member or accede to a higher category. We offer them our sincere congratulations.

MAJOR PATRONS

CUMULATIVE DONATION OF $500,000 AND MORE

Francoline Fortin and Maurice Jodoin
Roger Fournelle
Roy L. Heenan, O.C.
Guy Molinari

PATRONS

CUMULATIVE DONATION BETWEEN $250,000 AND $500,000

F. Ann Birks
Monique Laurendeau
Christian Maillhot
Mr. and Mrs. Philippe Stora

MAJOR BENEFACTORS

CUMULATIVE DONATION BETWEEN $100,000 AND $250,000

Paul H. Benjamin
Sandra Black and Jeff Rose
Pierre Bourgie
Michel Brossard
Geneviève Cadieux
Michel Campeau
Alain Chagnon
Roger Charbonneau
Gilles Gagnon
Arlene Goldman and George Hartman
Stephen A. Jarislowsky
Pierre Mercier-Gouin
Colin Ross
Stephen C. Smith
Alexandre Taillefer and Debbie Zakaib

BENEFACTORS

CUMULATIVE DONATION BETWEEN $50,000 AND $100,000

Madeleine Bélanger
John Benjamin
Christine Corriveau and Jacques Maillhot
Ellis Gaston
Hilliard T. Goldfarb
Jack Lazare
Luigi Liberatore
Brian Merrett
Leo Rosshandler
Raymond Royer and France Denis Royer
Larry Towell

MAJOR FELLOWS

CUMULATIVE DONATION BETWEEN $25,000 AND $50,000

Heir of the Bloch-Bauer Family
Michel and Louise Blouin
Bernice and Morton Brownstein
Michel de la Chenelière
René Dorion
Sybil and David Fleming
Lillian Fox
Antoine S. Grayib
Eric J. Klinkhoff
Aurèle and Thérèse Lacroix
Suzanne Legge and Jeffrey Orr
Irving Ludmer
André and Maxine Mani
Joseph Menosky
André Patry
Georges and Huguette Schwartz
Norm Steinberg and Renée Kessler

FELLOWS

CUMULATIVE DONATION BETWEEN $10,000 AND $25,000

Louis and Maryse Bernard
Robert and Sherrill Brown
François Dell'Aniello
Jean de Margerie
Paul Etheridge
Michael M. Fortier and Michelle Setlakwe
L. Pierre Gravel
Joan A. Monk
Guy Plamondon
Louis Racine
Francine and Guy Saint-Pierre
J. Serge Sasseville
Barbara Seal
Michael G. Shore
Barbara and Philip Silverberg
Graham Smith

EMINENT SUPPORTERS

CUMULATIVE DONATION BETWEEN $5,000 AND $10,000

Pierre-Henri Aho
Roger O. Beauchemin
Martin Beauregard
Marthe Bélanger
Jacques Bellefeuille
Dr. Luc Bruneau
Purdy M. Crawford
Ursula Finkelstein
Suzanne Gagnon
Bram Garber
Noël Guyomarc'h
Anne-Marie Hart
Ivan Lacroix
Normand Lapointe
Albert Leclerc
Susan and Jane Low-Beer
Paul Machnik
Francis Mailloux
Diane P. Massicotte
Dr. Maurice McGregor
Claire-Marie Ménard
Krystyna E. Missala
Frederick Muroff
Anne Myles
Henri-Dominique Paratte
Guy Parent
Marie Pineau
Caroline Pratte
Naomi Richer
Miriam J. Roland
Benoît Rouleau
Jane M. Skoryna
Louise R. Trottier
Joël Warnet
Linton R. Wilson
Mervin M. Yellin
Yvonne Zacios

LIFE MEMBERS

CUMULATIVE DONATION BETWEEN $2,000 AND $5,000

Jeannine Aonzo
Benoît Aquin
Danièle Archambault
Charles Assaf
Roz Balst Gross
Lucille Beauchemin
Andrée Beauregard
Gilles Beauregard
Louis Beauregard
Denis Beauvilliers
Michele Beckerleg
Bernard Bélanger
Jennifer Benjamin
Nicolas Benjamin
André Bernier
Robert Blake Henwood
Vera Bondy
Claude Boudreau
Anna Brojde
Claude Brunelle
Françoise Cambron
Monique Choquette-Laporte
Pierre Comtois
Janet Cook
Dr. Gordon Crelinsten
Adrienne d'Amours-Pineau
Alix d'Anglejan-Châtillon
Charles Dayan
Evelyne de la Chenelière
Véronik de la Chenelière
Françoise de Repentigny
Anne-Marie Deland
Adrien Desautels
Daniel Dion
Raymonde Doyle
Brian P. Drummond
Daniel Dubois
François Dubuc
Pierre Dufour
Marcelle Dumoulin
James Dyson
Joan Esar
Dario Favretto
Gilles Fortier
Hervé Fouion
Richard Gagnier
Luc Gagnon
G. David Garner
Ghislaine Gauthier
Madeleine Germain
Louis J. Gouin
Diane Gravel
Nicole L. Greene
Pei Yuan Han
Robert M. Harvey
Rodolphe Husny
Yolande M. Jamois
Catherine Jasmin
Luc Jobin
Lilian Julder
Bill Jens Kahner
Janis Kerman
Jacques Labrèche
Ginette Laferrière
François Lamarre
Lucie Leduc
Suzanne Lévesque
Edward Levinson
Allan Marr
Birdie Marshall
Angèle Martineau
Claudette Martineau
Nathalie Michaud
Evelyn R. Mitchell
Erik Moisan
Michelle Montplaisir
Helen Olivier
Chantal Paquette
Manon Patry
Arthur J. Peltomaa
Gaston Perron
Lana Pilotte
Daniel Pineault
Paul Portugais
Marie Poulin de Courval
Julie Powell
Marie-Antoinette D. Préfontaine
Anne Rinfret
Georges Robichon
Joyce Veronica Rose
Glenda Scott
Dr. Pierre Senécal
Adrian Sheppard
Murray Steinberg
Claire-Anne Stroll
The Honourable Roland Tremblay
Ginette Tréparier
Sheila Trestan
Roméo Vézina
Claudette Viau
Scott Yetman

DEATHS

It was with regret that we learned of the deaths of the following Distinguished Members of the Museum

Madeleine Allard
Bill Bantey
Lawrence M. Bessner
Jacques Brossard
Craig Chaplin
Margaret K. Carsley
Philippe Casgrain
Marjorie D. Gawley
Mira Godard
Claire Gohier
Raymond Joly
Lucie Lacombe
Micheline Legendre
Marjorie W. McConnel
Micheline Moisan
Madeleine P. Peland
George Simons
Dr. Lily Young

VOLUNTEER ASSOCIATION'S REPORT

CAROLINA GALLO R. LA FLÈCHE

Co-president

ANGÈLE MARTINEAU

Co-president

The results of the Volunteer Association's sixty-third year of operation, which was rich in activities and accomplishments, speak for themselves. The Association strives to continually reinvent and renew itself, just like the Museum, which is also going through an extraordinary period of change with the opening of the new Claire and Marc Bourgie Pavilion of Quebec and Canadian Art. The Montreal community continues to faithfully support the Association's fund-raising activities, participating in the Museum Ball, the *Eyes Wide Open* Masked Soirée, cultural tours, Christmas concerts and Christmas tree exhibition.

Guests donned their finery to celebrate the Museum's 150th anniversary at the Museum Ball. The sumptuous evening unfolded under the distinguished patronage of Honorary Co-Presidents Monique F. Leroux, Chair of the Board, President and CEO of Desjardins Group, and Eric R. La Flèche, President and CEO of METRO Inc., and Ball President Suzanne Legge Orr. For the third year, designer Scott Yetman put his genius to work to transform the galleries of the Michal and Renata Hornstein Pavilion into an art lover's dream. The decor included a beautiful exhibition featuring works selected from the collection by the Museum's Director, Nathalie Bondil. Thus, for one evening, Lemoyne's *Dryden* rubbed shoulders with Van Dongen's *Woman on a Sofa*, and Pellan's *Under the Blue Sun*. Thanks to the great generosity of the corporations, sponsors, donors and guests, as well as the Ball Committee, the Museum's 150th-anniversary ball, *I Love Art*, raised more than $1,131,000.

For the sixth edition of the *Eyes Wide Open* Masked Soirée – Transangdance, held on June 5, 2010, the Museum sizzled with a mix of temptation, sophistication and exultation. The 934 guests were treated to an unforgettable experience inspired by three equally avant-garde – yet delightfully distinct – characters: the *castrato* Farinelli, Madame de Pompadour and Count Dracula. A luxurious decor set the stage for these legendary figures, who came to life through a series of live performances while guests enjoyed enticing culinary treats. In the spotlight, Nathalie Choquette as Madame de Pompadour and Mikael as Farinelli captivated everyone with their powerful voices and incredible performances. The guests danced the night away to the tantalizing rhythms of DJ Dragan, Steve Aries and Nicola Torriero. This event, created by François Martin, Director of Food Services at Cirque du Soleil, with Jean-François Bouchard, Vice-President, New Show Creation, at Cirque du Soleil, as Honorary President, generated a net profit of more than $153,000.

On the four Sundays of Advent, free Christmas concerts organized by volunteer Lucette Leclerc and her committee were presented in the Hall of Bronzes. The audience was delighted by the performances of the talented choirs and also enjoyed the display of Christmas trees decorated by more than 35 different cultural associations. Warmest thanks to Louise Druckman and the team for organizing this activity.

Many Museum members enjoyed the trips and excursions organized by the Cultural Tours Committee to such varied destinations as Chicago, Saint Petersburg, Lanaudière, Saint-Hilaire and Quebec City. They also took part in the Art and Gastronomy programme, in connection with the Museum's major exhibitions: *Tiffany Glass*, *Otto Dix* and *The Warrior Emperor and China's Terracotta Army*.

This year, the Volunteer Association was pleased to make a donation of $1.1 million to the Museum. Of this amount, $400,000 will be put toward exhibitions: *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk*, *Big Bang* and *Lyonel Feininger*; $50,000 will go to the publication of a catalogue for *Tom Wesselman*; $250,000 will help fund the activities of the Education and Community Programmes Department, and $400,000 will be used to acquire works of art, including a piece by Jim Dine offered in memory of Claire Gohier and decorative art objects for the Liliane and David M. Stewart Pavilion.

The Volunteer Association extends its most sincere thanks to everyone who participated in organizing these events, to all the companies and members of the general public that support our activities and make such a gift to the Museum possible. ■

◀
150TH ANNIVERSARY GIFT
BURKINA FASO, NORTH OF BOBO-DIOULASSO
Nuna (Gurunsi)
Kan Antelope Mask
Early 20th c.
Polychrome wood, vegetable fibre
47 x 18.5 x 37 cm
Gift of Nathalie and Jacques Germain

MUSEUM BALL "I LOVE ART"

NOVEMBER 20, 2010

CORPORATE BENEFACTORS

GOLD CORPORATIONS

Banque Nationale Groupe Financier
BMO Capital Markets
Corporation Financière Power
METRO Inc.
Mouvement des caisses Desjardins
Power Corporation du Canada
Valeurs Mobilières TD

SILVER CORPORATIONS

Aldo
Bell Canada
Corporation Immobilière Kevric
Homburg Canada Reit
Hydro-Québec
Power Corporation du Canada
PricewaterhouseCoopers LLP/s.r.l./s.e.n.c.r.l.
RBC Marchés des Capitaux
SNC-Lavalin Inc.
Tourisme Montréal
UBS valeurs mobilières
van Berkom et Associés Inc.

BRONZE CORPORATIONS

Astral Media Inc.
Banque Nationale Financière
BCF s.e.n.c.r.l.
BiblioMondo
Blake, Cassels & Graydon
Borden Ladner Gervais
Brookfield Financial
Bruce Kent Group
Caisse de dépôt et placement du Québec
CIBC
Cogeco Inc.
Destination centre-ville
Domtar
Fasken Martineau
Fiera Sceptre
Gildan
Groupe Aeroplan
Groupe Pages Jaunes
Heenan Blaikie LLP
IBM Canada Ltée
KPMG
Loto-Québec
McCarthy Tétrault
Miller Thomson Pouliot
Ogilvy Renault
Osler, Hoskin & Harcourt LLP
Pembroke Management Ltd.
Pomerleau Inc.
Pratt & Whitney Canada
Publicis
Quebecor Inc.
Raymond Chabot Grant Thornton / Le Cabinet de relations publiques National
Rio Tinto Alcan
Samson Bélair / Deloitte & Touche
Sanimax
SAQ
Scotia Capitaux Inc.
Société Financière Bourgie
Société générale de financement du Québec
Square Phillips Hôtel & Suite
Stikeman Elliott
Stingray Digital
Transcontinental Inc.
Woods s.e.n.c.r.l.

PATRONS

Laurent Beniarrous & Anik Trudel
Nathalie Bondil
Irwin & Freda Browns
Martin Bündock & Elizabeth Lehoux
Danielle Champagne
Hubert Colas & Alexandra MacDougall
Fernand Croisetière & Hélène Douville
François Décarie & guest
Dominique Dufour & Danny Lennon
Philippe & Christine Dufour
Pierre Dufour & Diane Chayer
David & Sylvie Forest
Massin Gasmi
David Gawley & Linda Leith
Rodolphe Husny
Philippe Lamarre & Nathalie Goyette
Bertrand Lauzon & Nathalie Caron
Paul Lavallée
Julie-Anne Leclerc & Alain Lalonde
Brian M. Levitt & Claire Gohier
Thierry-Maxime Loriot
Francine Mitchell & Jean Hamelin
Pierre-François Ouellette
Pierre Paquet & Nathalie Tousignant
Claude Perron & Louise Latreille
Claude Provencher & Lucie Bouthillette
Stephen & Julia Reitman
Raymond Royer & France Denis
François Schubert & Marie Pineau
André Shareck & Jean Yoon
Alexandre Taillefer & Debbie Zakaib
Marc & Bettina Tertforth
Dr. & Mrs. Scott C.A. Watson
Yvonne Zacios & Robert Crowley

DONORS

GOLD

CN

SILVER

The Jean C. Monty Family
Gaz Métro
Le Groupe Jean Coutu (PJC) Inc.
Macdonald Stewart Foundation
METRO Inc.
Mouvement des caisses Desjardins

BRONZE

Champlain Financial Corporation
Lallemand Inc.
Neon International
Rogers Communications
Saputo

BLACK

Arneg Canada Inc.
Astral Media Inc.
Joseph & Erin Battat
Celadon Collection
The CSL Group Inc.
Alix d'Anglejan-Chatillon & François Janson
Groupe CANAM Inc.
Eric Klinkhoff
Bernard Lamarre
Lavery, de Billy
Suzanne Legge & Jeffrey Orr
Moirneme Investments Inc.
Procam construction Inc.
Marc & Bettina Tertfloth

WHITE

Yolande Charbonneau
The Gazette
Andrew & Carole Harper
Joan Ivory
Zoom Média Inc.

SPONSORS

Boutique et Institut Guerlain de Westmount
La Compagnie d'assurance Standard Life du Canada
Farrow & Ball
METRO Inc.
Milord Antiquités
Montreal Museum of Fine Arts
SAQ
Scott Yetman Design
Studio Lézard
Transcontinental Inc.
Trudeau Corporation

MUSEUM BALL STEERING COMMITTEE

HONORARY CO-PRESIDENTS

Eric R. La Flèche
President and Chief Executive Officer, METRO Inc.

Monique F. Leroux
Chair of the Board, President and Chief Executive Officer, Desjardins Group

BALL PRESIDENT

Suzanne Legge Orr

MEMBERS

Louise-Marie Brousseau
Celia Bryson
Danielle Champagne
Johanne Champoux
Alix d'Anglejan-Chatillon
Kristin Gable
Claire Gohier[1]
Linda Greenberg
Steve Louis
Bettina Terfloth
Julie-Katerine Turcotte
Scott Yetman

VOLUNTEER ASSOCIATION CO-PRESIDENTS

Carolina Gallo Richer La Flèche
Angèle Martineau

EVENT CO-ORDINATORS

Riva Khanna
Johanne Lejeune
Sylvie Naud

ORGANIZED BY THE VOLUNTEER ASSOCIATION OF THE MONTREAL MUSEUM OF FINE ARTS

The Volunteer Association thanks the individuals and corporations who contributed to the success of the 2010 Ball. We value your support and loyalty, which makes this one of the most prestigious events in Montreal.

The Association also wishes to acknowledge the exceptional contribution of Honorary Co-presidents Monique Leroux and Eric Richer La Flèche, the Steering Committee, designer Scott Yetman and the Ball's President, Suzanne Legge Orr.

GUESTS

Achard, Stéphane & Michèle Beelen
Aitken, Ian & Mary K. Leslie
Alary, Pierre & Johanne Charron
Amyot, Nicolas & Dominique
Angelini, Nicola & Stéphanie Leclaire
Ankcorn, Michael & Janet
Aquin, Stéphane & Annabelle Tenèze
Arcand, Denys & Denise Robert
Audair, Alain & Natalie Lemieux
Audet, Émilie
Audet, M. & Mrs. François
Audet, Louis & Jocelyne
Audet, Viviane & guest
Azoulay, David & Eva
Bachand, Luc & Nicole Colas
Bachand, Raymond & Micheline Brazeau
Bachand, Thomas & Éléonore Derome
Bachant, Raymond & Lyne Ouellette
Baldet, Elisa
Barsalou, Pierre & Isabelle Rondeau
Beauchamp, Louis & guest
Beckerleg, James & Michèle
Bélanger, Mario & José Rochon
Belec, Philip & Anna
Benarrous, Laurent & Anik Trudel
Bergeron, Alain & Anouk Ter Braak
Berthiaume, Denis & Lucie Dutil
Bertrand, Jean & Lone Spillard
Bertrand, Mario & Julie
Biron, Johanne & Antoine Beauvais
Bisson, Stéphane & Ghyslaine Boé
Biswas, Asha & Sandeep
Blain, André & Marie-Claude Landry
Blanchard, Marc-André & Sophie Ouellette
Blanchard, Yanick & France Lozier
Boisclair, Philippe & Julie Doré
Boisjoli, José & Renée Biron
Boislard, Michel & Patricia Gagnon
Boivin, Réal & Katia Pensirini
Bombardier, Denise & James Jackson
Bondil, Nathalie
Bonin, Philippe & Anne-Sophie Roy
Bouchard, Jean-François & Valesca Da Costa
Bouchard, Michel & Nicole Chamard
Bouchard, Michel Marc & Sophie Lorrain
Boulanger, Linda & André Langlois
Boulé, Éric & Caroline Bujold
Boulé, Sylvain & Christine Lévesque
Bourgie, Pierre & Carolyne Barnwell
Bourgie Bovet, Claude & Pierre Bovet
Boutin, Marie-Andrée & Jean-François Grenier
Breton, Gérard & Lise
Breton, Jean-François & Denise Beaudoin
Brisebois, Ronald & Yeona Jang
Brochet, Dave & Fatine Zeroual
Brosseau, André & Catherine Lovi
Brosseau, Christian G. & Stéphanie Caron
Brosseau, Monique & guest
Brosseau, Sylvain & Rachel Bergeron
Brossoit, Benoît & Josée
Browns, Irwin & Freda
Bruneau, Gilles & Marie
Buggé, Alfred & Adrienne Destounis
Bujold, Eric & Michelle Mercier
Bûndock, Martin & Elizabeth Lehoux
Bureau, André & Thérèse
Buron, Daniel & Jeanne Desgroseilers
Busslère, Natalie & Luc Deshaies
Byette, Benoit & Caroline Biron
Cadotte, Yves & Chantal Thibault
Camirand, François & Marie Sanche
Campbell, Jennifer
Cantin, Marie-Josée & guest
Carlier, François
Caron, Louis & Hyun-Hee Pyun
Caron, Mario & Geneviève Coutu
Carrière, Jean-Jacques & Christiane Brisson
Castiel, Peter & Julie Etienne
Cavalancia, Mario & Christiane Roy
Chagnon, Sylvie & Jean-Luc Trahan
Chamandy, Glenn & Amel
Champagne, Danielle
Charron, Alain & Lise Lecours
Charron, André B. & Joanne Pelletier
Chebi, Charles & Carole Cimon
Chehab, Paul & Brenda Campbell
Chevalier, Nicolas & Stéphanie Couture
Chevrier, Robert & Jeanne Wojas
Chiasson, Norman & Nathalie Boies
Chicoyne, Denyse & Serge Gouin
Coallier, Louis & Rosane Grenon
Coallier, Robert & Élaisne Blain
Cohen, David & Laurence Baloul
Cohen, Jean-Émile & Martine Laberge
Comiveau, Sonia & Pierre Cardin
Côté, Alain & Sylvie Rousseau
Côté, Claude & Suzanne Alepin
Côté, Guy & Katerine Rocheleau
Côté, Jacynthe & Denis Dion
Couillard, André & guest
Courage, Gerald & Irène
Cousineau, Alain & Jocelyne
Cousineau, Daniel & Julie Couture
Croisetière, Fernand & guest
Dalaroy, Kit & Nancy Carrier
Damico, Pierre & Suzanne Paquin
d'Anglejan-Chatillon, Alix & François Janson
De Broux, François & Michelle Lafontaine
de Gaspé Beaubien, Philippe & Nannette
Décarie, François & guest
Deïsle, André & Gail Grant
Deragon, Pierre & Susan McArthur
Des Rochers, Jacques
Desabrais, René & Ginette Maillé
DeSerres, Marc & Céline Blanchet
Desgagné, Benoît & Louise Paradis
Desrosiers, M. & Mrs. Éric
Dionne, Réjean & Carole DuMont
Dorval, Bernard & Francine
Doucet, M. & Mrs. Guy
Drouin, Alain & Carlyne Derenchuk
Dufour, Dominique & Danny Lennon
Dufour, Philippe & Christine
Dufour, Pierre & Diane Chayer
Dufresne, Richard & Natalia Tavares
Duhaime, Pierre & Claire Chaillez
Durand, Brice & Mélissa Garnier
Émond, Charles & Renée-Claude Boivin
Esposito, Raphaël & Ada
Evans, Christopher & Ann
Fawetto, Maurizio & Claudia Steele
Fillatreault, Luc & Dominique Caron
Fischli, Marc & Sharon
Fleurent, Pierre & Natalie Brown
Foley, Steve & Diane Benoit
Fontaine, Sylvie & Pierre Émond
Forest, David & Sylvie
Fortier, Hon. Michael & Michelle Setlakwe
Fortin, Jean-Yves & Louise Ménard
Foulon, Jérôme & Muriel Laurans
Fournelle, Roger & Nathalie Léveillé
Fournier, Serge & Suzanne Gagnon
Fréchette, Maurice & Hélène Courtemanche
Fyfe, Gordon & Lucie Campeau
Gabie, Kristin
Gagnon, Charles C. & Sonia Lambert
Gagnon, Paulette & Jean-Marie Pilon
Gasmi, Massin
Gauvin, Karina
Gawley, David & Linda Leith
Généraux, Claude & Myriam Legault
Généreux, Jean-Pierre & Jessanyn Miller
Giguère, Sylvie & Roger Guertin
Giroux, Marc & Magaly Charbonneau
Godber, H. John & Christine Smith
Godber, Tom & Monique Raymond
Godin, Marc & Marie-Claude
Gonthier, Stéphane & Patricia Chaput
Gougoux, Yves & Agnès Jarnuskiewicz
Gourd, André & Martine St-Louis
Gravel, M. & Mrs. Éric
Gravel, Jean-Luc & Brigitte Breton
Greenberg, Ian & Linda
Handfield, Louis Robert & Mrs. McGilvray
Hébert, Norman & Diane Dunlop
Heenan, M. & Mrs. Roy
Heuff, Wayne & Deborah
Hogue, Vincent & Esther Paquette
Homburg, Richard & Marlise Wijsman
Horn, Sidney M. & Ariane Bourque
Hounsell, Mark & Elizabeth Raoult
Hudon, Isabelle & guest
Hudon, Pierre & Renée
Hurtubise, Jean & Sylvie Rouvette
Husny, Rodolphe
Hylands, Richard & Ariele Ali
Ivory, Joan
Jablonski, Zygmunt & Bogusia
Jérôme-Forget, Monique
Jetté, Pierre & Chantal Lagacé
Joli-Coeur, Vincent & Diane Vachon
Joly, Clément & Carole-Marie Allard
Joly, Mélanie & Didier Jutras-Aswad
Joyal, Hon. Serge
Julien, Antoine & Catherine Beauchemin
Kelly, Stephen J. & Lindsay Mathews
Kendall, Mitchell & Nicole
Kent, Bruce & Joëlle
Keyserlingk, Dominic
Keyserlingk, Dr. John R. & Mireille Raymond

Kobrynsky, Georges & Nicole Durand
Konstantopoulos, Ilias & Geneviève
Kuzmicki, Michal & Angèle Martineau
La Flèche, Eric R. & Michelle Plourde
La Rochelle, Marc-Antoine & Catherine Munger
Lagacé, Isolde & Douglas McNabney
Lamarque, Alain & Nancy Girard
Lamarre, Philippe & Nathalie Goyette
Lanctôt, Diane & Stéphane Leroy
Languirand, Jacques & Nicole Dumais
Laperrière, Rachel & Robert Choquet
Laplante, André & guest
Lapointe, Hon. Charles & Cornelia Molson
Laporte, Pierre & Louise Goyer
Larochelle, Pierre & Stéphanie Daignault
Lauzon, Bertrand & Nathalie Caron
Lavallée, Paul
Laverdure, Jean-François & Natalie Lemire
Le Blanc, Bernard & Dominque Bourgeois
Leclerc, Julie-Anne & Alain Lalonde
Legault, Normand & Carole Grenier
Lelièvre, Francine & Raymond Breau
Lemaire, Alain & Mariette Laplante
Leopold, John W. & Joanne
Lépine, Jean-François & Mireille Deyglun
Leroux, Monique & Marc
Lescure, Roland & Susie O'Reilly
Lévesque, Jocelyn & Louise St-Pierre
Levitt, Brian M. & Claire Gohier
Limoges, Gérard & Nancy Orr
Loevenbruck, Magdeleine
Loriot, Thierry-Maxime
Louis, Steve & Marilou Esguerra
Loulou, Patrick & Savannagh Lassken
Ly, Kheng & Kin Bang Kent
MacDougall, Alexandra
Marcoux, Nicolas & Marie-Pierre Boisclair
Maréchal, Paul
Marseille, Claude & Annie Turgeon
Martin, François & Linda Dupuis
Martineau, Yvon & Maria Flores
Massey, Nicolas & Sophie Goineau
Mayr, Clemens & Kim Thomassin
McAusland, David & Katherine Dallenbach
McInnes, Steve & Pascale Chevrefils
McNiven, Bruce & Marie Sénécal-Tremblay
Menzies, Gregory J. & Julia
Michaud, Alain & Nadia Bernucci
Michaud, Eric & Tania Dupont
Mikula, Benn & Nicole Rolland
Mitchell, Francine & Jean Hamelin
Morin, Georges & Anne
Morisset, Éric & Claire Archambault
Nadeau, Marie-José & Yves Séguin
Nadeau, Michel & Lydie-Olga Ntap
Nadeau, Richard & Josée Banville
Nagy, Scott & Marie-Hélène Tétreault
Nattle, Irene & Louis Morrisette
Néron, Yves & Danièle
Nesbitt, Richard & Lucy Lawlor
Neveu, Marie-Josée & Patrick Beaugier
Ngo, Bicha & Matthew Colledge
Olechnowicz, Kazimir & Gaétanne Fournier
Olivier, François & Isabelle Marcoux
Orr, Jeffrey & Suzanne Legge
Ouellet, Luc & Mélissa Cartwright
Ouellette, Pierre-François
Ouellette, Robert & Nathalie
Paquet, Pierre & Lyne Rouleau
Paquet, Pierre & Nathalie Tousignant
Paquette, Serge & Linda Descoteaux
Paquin, Claude & Marie-Josée Caron
Paradis, Hon. Christian & Julie Roberge
Paré, Robert & France Hétu
Parent, Marc & Nathalie Côté
Parisien, Jacques & Johanne Champoux
Paupe, Christian & Joanne Lapensée
Pauzé, Michel & Brigitte Bourque
Payette, Richard & Sylvie Laparé
Peeters, Jan & Judith Kavanagh
Penner, Michael & Michaela
Perreault, Édith & Karla Villeneuve
Perreault, Frederick & Stéphanie Nadon
Perron, Claude & Louise Latreille
Pharand, Gilles & Lise
Pilon, Pascal & Sophie Banford
Plamondon, François & Anny Vallières
Pomerleau, Pierre & Julie Moisan
Poplaw, Mason & Marie-Josée Ménard
Port, Stephen & Carmelina
Poulin, André & Lieve Perneel
Prentice, Hon. Jim & Karen
Primeau, Benoît & Geneviève Brière
Proulx, Donald & Lise-Marie Ferguson
Proulx, Serge & Nadine Kayssi
Provencher, Claude & Lucie Bouthillette
Racette, Line & William Keseris
Racine, Rémi & Maud Leclerc
Rae, John & Phyllis
Ramsay, François & Sylvie Pilérard
Raquepas, Alain & Marie-Claude Dubuc
Raymond, Jean & Marie-Anick Bouchard
Raymond, Paul & Paule Bouvier
Reitman, Stephen F. & Julia
Rémillard, Maxime & Karine Vanasse
Rheault, Claude & Sylvie Laurier
Richard, Daniel & Chantal Guimont
Richer, Louis Martin & Geneviève Bich
Richer La Flèche, Erik & Carolina Gallo
Rinfret, Normand & Sylvie Benard
Rivet, Simon & Mireille Bessette
Robillard, Anouk & Frédéric Laurier
Ross, Michael & Josée
Rousseau, Henri-Paul & Monique Grégoire
Roy, André J. & France Caron
Roy, Claude & Paule Fontaine
Roy, Jean & Marthe Lawrence
Roy, Pierre & Josée Mignault
Royer, Raymond & France Denis
Ruel, François & Isabelle Bennett
Ryan, Philip K. & Elizabeth
Sabbatini, Luc & Manon Chicoine
Sabia, Michael & Hilary Pearson
Saine, Jean & guest
Salvaggio, Victor & Julie Couture
Salvati, Vincent & Susan
Santoro, Vitale & Pina Marra
Sauvage, Suzanne & Bertrand Ucart
Sawyer, Robert & Ginette L'Heureux
Schlemm, Leonard B.C. & Annick Isabelle Marcoux
Schubert, François & Marie Pineau
Sears, Brian M. & Joanne Dobbin
Segal, Lloyd & Clarissa Desjardin
Sellers, Ward & Deborah MacLeod
Sellyn, Laurence & Kathryn
Sestier, Dr. François & Nathalie Fagnan
Shannon, Mike & Janet Cameron
Shareck, André & Jean Yoon
Shea, Patrick & Sara Pederson
Shedleur, Pierre & Jeannine Codaire
Shoiry, Pierre & Louise Racine
Simard, Daniel & Sabrina Villa
Simard, Pierre & Nancy
Sirois, Charles & Susan McPeak
Sirois, Claude & Chantal Bastien
Steber, Martin & Jennifer
Steinberg, Norman & Renée Kessler
Stewart, Guthrie & Sarah Ivory
Taillefer, Alexandre & Debbie Zakaib
Tardif, Jean-Yves & Martine Rivard
Tassone, Rocco & Mary
Taylor, Sandy & Chantal Sorel
Terfloth, Marc & Bettina
Tessier, Alex & Nancy Walkfie
Theodoru, Razvan & Isabelle Carrin
Théorêt, Jacques & Sandra Schock
Tremblay, Gérald & Suzanne Côté
Tremblay, Louis-Michel & Marie Rolland
Tresham, Bill & Madeleine Panaccio
Trudeau, Gilles & guest
Trudeau, Michel & Anne Russell
Tsim, Raymond & Yvonne Lee
Turcotte, Charles & Lilianne Beaudet
Turcotte, Julie-Katerine
Turgeon, Clarence & Lucie Roy
Turgeon, François & Laure Broisin
Vachon, Jacques & Brigitte Boutin
Vaillancourt, Marie-José & Marie-Claude Marsolais
Valentini, John & Marisa Giannetti
van Berkom, Sebastian & Ghislaine
Van der Wee, David & Julie
Vanaselja, Silm & Mary
Veillet, François & Francine Collins
Veilleux, Eve Danielle
Velan, Thomas & Daniella
Vincent, François & Lyse Charrette
Vinette, Stéphane & Sophie Germain
Walsh, Robert & Denyse
Watson, Dr. & Mrs. Scott C.A.
White, Darryl & Cassandra
Williams, John & Andromeda
Wolfe, Michael & Jennifer
Yetman, Scott & Jean-Michel Lavoie
Yip, Steve & Annick Chan
Zacios, Yvonne & Robert Crowley
Zarbatany, Shawn & Joelle Balmer

▶
150TH-ANNIVERSARY GIFT
ADRIEN HÉBERT
1890-1967
Corner Peel and Sainte-Catherine
About 1948
Oil on canvas
76.5 x 101.5 cm
Gift of Imperial Tobacco Canada Limited in honour of the Montreal Museum of Fine Arts' 150th anniversary

EYES WIDE OPEN MASKED SOIRÉE

TRANSANGDANCE
JUNE 5, 2010

ORGANIZED BY THE VOLUNTEER ASSOCIATION OF THE MONTREAL MUSEUM OF FINE ARTS

The 2010 *Eyes Wide Open Masked Soirée – Transangdance* generated a net profit of more than $153,000.

The Volunteer Association would like to acknowledge the exceptional contribution of François Martin, Director of Food Services at Cirque du Soleil, for his enthusiastic artistic direction and thanks all sponsors for their support.

PARTNERS

PLATINUM
BCBGMAXAZRIA

GOLD
BMO Capital Markets
Les Complexes funéraires Yves Légaré

BLACK
Les pavages Dorval
Osler, Hoskin & Harcourt LLP

WHITE
Arsenault Arpenteurs géomètres
Hôtel Le Germain Montréal
L'Oréal Canada Inc.
Ogilvy Renault
Roche-Bobois

DONORS

Aldo Giampaolo
Brian M. Levitt and Claire Gohier
Wantickets

MARKETING PARTNERS

Clin d'œil and Publications TVA

SPONSORS

Amarula
Fairmont The Queen Elizabeth
Joe's Prop House
La Baie centre-ville
L'Oréal Canada Inc.
Roche-Bobois
Absinthe Versinthe
Barry Callebaut
BORIS
Boutique-Bookstore of the Montreal Museum of Fine Arts
Buonanotte
Christophe Morel, chocolatier
Cirque du Soleil
Les Colombes Lucie Payne
La Confiserie Sweet Factory
Les Complexes funéraires Yves Légaré
Croft Pink Port
DeSerre
Les entreprises Marsolais inc.
La Face Cachée de la Pomme
Flowerbomb, Viktor&Rolf
Foyer Universel
Fromagerie du Presbytère
Georgia Pacific
Gian Rocco
Hôtel Le Germain Montréal
Hôtel Le St-James
Hungaria Grande Cuvée Brut
METRO Inc.
Mira Amusements
o2oxigene
L'Oréal professionnel
Restaurant Souvenirs D'Indochine
shu uemura
SKYY
Solotech
Studio Lézard
Tapéo Bar à Tapas
Two Oceans

STEERING COMMITTEE

HONORARY PRESIDENT
Jean-François Bouchard
Vice-President,
New Show Creation
Cirque du Soleil

PRESIDENT
Carolina Gallo R. La Flèche

ARTISTIC DIRECTOR
François Martin
Director of Food Services
Cirque du Soleil

HONORARY MEMBERS
Alexandra MacDougall
Nathalie Schwartz Décarie

STEERING COMMITTEE
Charles Assaf
Lynda Brault
Danielle Champagne
Kimberly Darlington
Charles Dayan
Alberto diVito
Kristin Gable
Kent Howey-Smith
Michelle Laberge
Steve Louis
Sabrina Merceron
Gloria Meti
Vitale A. Santoro
Caroline Savic
Hanna M. Sjöeberg

GRAPHIC DESIGNER
Studio Lézard

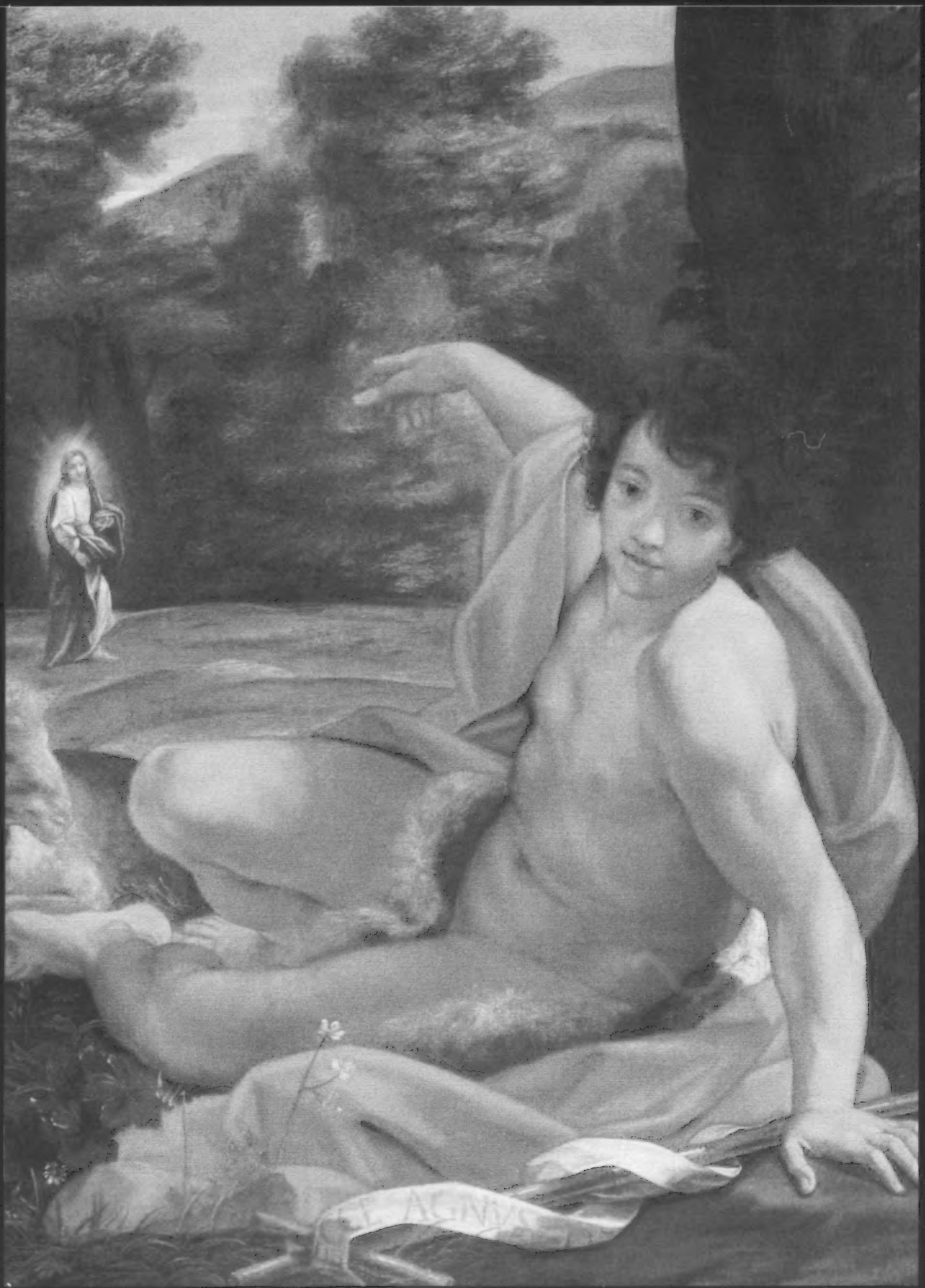
WEB SITE DESIGNER
Lynda Brault

VOLUNTEER ASSOCIATION OF THE MMFA

CO-PRESIDENTS
Suzanne Legge Orr
Angèle Martineau

VICE-PRESIDENT, COMMUNICATIONS
Kristin Gable

EVENT CO-ORDINATORS
Johanne Lejeune,
Executive Director
Riva Khanna
Sylvie Naud



ASSOCIATION OF VOLUNTEER GUIDES' REPORT

LOUISE JOUBERT
President

This year, the 150 Volunteer Guides, who serve as ambassadors for the Museum, led guided tours that helped ensure the Museum's continued vitality during the construction of the new pavilion and reinstallation of its collections. Thanks to the Guides' generous commitment of time and energy, over 28,700 visitors enjoyed specially adapted tours: school groups, the general public, families on Sundays, groups and associations in the evenings, concert audiences and those seeking to expand their understanding of the collection through Art Walks.

In summer 2010, the innovative exhibition *We Want Miles* introduced music to the Museum. Interspersed among the works of art, photographs and objects in the galleries, areas with headphones enabled visitors to hear the music of the jazz legend. This new association between art and music attracted a varied audience, which meant the Guides had to develop new approaches. They will draw on this experience when developing the tours they will present prior to concerts at the Bourgie Concert Hall.

In the fall, *Rouge Cabaret: The Terrifying and Beautiful World of Otto Dix* was an exceptional experience for visitors and Guides alike. Museum regulars were already familiar with his *Portrait of the Lawyer Hugo Simons*. The exploration of Dix's oeuvre from four different angles – depictions of World War I and the interwar period, portraits, sexuality and works from the early days of the Third Reich – sparked curiosity, wonder and enthusiasm, as well as rekindled pride in having a painting by this artist in our collection. The more than 3,000 people who took part in the guided tours were fascinated by these uncompromising and at times raw realist works, which call into question notions of what is beautiful and what is ugly.

In February 2011, *The Warrior Emperor and China's Terracotta Army* debuted to great fanfare. Nearly 250 objects on loan from museums in the People's Republic of China provided a look at Chinese civilization from the creation of the Qin Empire to the calm and peaceful reign of the Han dynasty. For the Guides, preparing for this exhibition was both a challenge and a pleasure: the challenge of mastering 2,200 years of history and the pleasure of sharing their knowledge with over 10,000 visitors. The exhibition's remarkable layout presented artifacts, ceremonial objects, ornaments, decorative elements from buildings, arms and armour, human figures and animals, as well as a compelling recreation of the Qin Shihuangdi mausoleum.

Guided tours of the permanent collection drew more than 18,000 adults and young people. For a museum undergoing a transformation, which entailed the closing of several galleries, this is an outstanding attendance figure. Contemporary art was featured in a new exhibition, *The Earth Is Blue Like an Orange*; European art, the Napoleonic collection and Mediterranean archaeology were also on view. For school groups, the Guides worked with a new scenario focussing on the basic vocabulary of art, which encompassed a wider selection of works and enabled them to adapt tours to the changes in the galleries. A total of 8,000 students took part in these tours. The unveiling of the newly reinstalled collection in September 2011 is eagerly anticipated by visitors and Guides alike.

This year, the Association of Volunteer Guides is celebrating its forty-fifth anniversary. Through its members' hard work, generosity and open-minded approach, the Association continues to evolve in step with the needs of the Museum and its visitors. The Guides are enthusiastically preparing for the opening of the new Pavilion of Quebec and Canadian Art, as well as looking forward to the challenge of becoming familiar with the completely reinvented Museum.

The Association thanks the Museum's management for its unwavering support and its recognition of the contribution made by the Volunteer Guides. ■

◀
GIOVAN BATTISTA GAULLI, CALLED BACICCIO
1639-1709
Ecce Agnus Dei [Behold the Lamb of God]
About 1695-1700
Oil on canvas
129.5 x 102.5 cm
Purchase, Edith Low-Beer Bequest and the Museum Campaign 1988-1993 Fund

FINANCIAL STATEMENTS OF THE MONTREAL MUSEUM OF FINE ARTS

MARCH 31, 2011

INDEPENDENT AUDITOR'S REPORT

To the Members of The Montreal Museum of Fine Arts

We have audited the financial statements of The Montreal Museum of Fine Arts (the "Museum"), which comprise the balance sheet as at March 31, 2011, and the statements of revenue and expenses, changes in net assets and cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

MANAGEMENT'S RESPONSIBILITY FOR THE FINANCIAL STATEMENTS

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian generally accepted accounting principles, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

AUDITOR'S RESPONSIBILITY

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

OPINION

In our opinion, the financial statements present fairly, in all material respects, the financial position of the Museum as at March 31, 2011, and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

Samson Bélair/Deloitte & Touche s.e.n.c.r.l.*

August 19, 2011

* Chartered accountant
auditor permit No. 202 08

BALANCE SHEET

AS AT MARCH 31, 2011

	General Fund	Capital Assets Fund	Acquisitions Fund	Total 2011	Total 2010
	$	$	$	$	$
Assets					
Current assets					
Cash and term deposits	1,057,262	—	55,721	1,112,983	1,183,381
Accounts receivable	976,694	538,132	—	1,514,826	1,951,079
Interfund balances	3,696,245	(4,368,685)	672,440	—	—
Amount receivable - Foundation, non interest bearing and without specific terms of repayment	3,357,971	—	—	3,357,971	1,634,909
Grants receivable	3,265,822	12,706,900	—	15,972,722	8,952,548
Inventories of the Boutique and Bookstore	787,340	—	—	787,340	774,979
Prepaid expenses	1,617,713	—	—	1,617,713	1,142,669
	14,759,047	8,876,347	728,161	24,363,555	15,639,565
Grants receivable	1,780,214	6,542,990	—	8,323,204	11,042,019
Investments (Note 12)	3,112,517	—	11,429,188	14,541,705	13,610,568
Accumulated interest	—	2,400,000	—	2,400,000	2,800,000
Capital assets (Note 4)	—	71,897,153	—	71,897,153	74,143,522
Construction in progress	—	38,229,803	—	38,229,803	22,366,240
Accrued benefit asset (Note 8)	761,000	—	—	761,000	788,100
	20,412,778	127,946,293	12,157,349	160,516,420	140,390,114
Liabilities					
Current liabilities					
Bank overdraft	1,019,555	622,356	—	1,641,911	989,500
Bank loans (Note 5)	5,255,866	20,072,231	—	25,328,097	12,269,235
Accrued interest	37,015	329,381	—	366,396	416,571
Accounts payable and accrued liabilities	2,881,765	2,382,935	68,250	5,332,950	7,440,862
Deferred revenue	1,467,815	—	—	1,467,815	1,181,266
Deferred contributions	2,303,914	—	—	2,303,914	1,874,421
Advance from the Foundation (Note 11)	2,840,199	—	—	2,840,199	2,839,771
Current portion of long-term debt (Note 6)	350,916	3,010,332	—	3,361,248	2,609,699
	16,157,045	26,417,235	68,250	42,642,530	29,561,325
Long-term debt (Note 6)	1,780,214	14,583,266	—	16,363,480	19,739,518
Deferred contributions (Note 7)	—	64,646,275	—	64,646,275	55,222,733
Accrued benefit obligations (Note 8)	535,600	—	—	535,600	429,800
	18,472,859	105,646,776	68,250	124,187,885	104,953,376
Long-term debt (Note 6)					
Net assets					
Invested in capital assets	—	22,299,517	—	22,299,517	22,299,517
Restricted (Note 9)	3,125,670	—	12,089,099	15,214,769	14,349,527
Unrestricted	(1,185,751)	—	—	(1,185,751)	(1,212,306)
	1,939,919	22,299,517	12,089,099	36,328,535	35,436,738
	20,412,778	127,946,293	12,157,349	160,516,420	140,390,114

Approved by the Board

Brian M. Levitt
Chairman of the Board
Trustee

Michal Hornstein
Vice-president
Trustee

STATEMENT OF REVENUE AND EXPENSES AND CHANGES IN NET ASSETS

YEAR ENDED MARCH 31, 2011

	General Fund		Capital Assets Fund	Acquisitions Fund	Total	
	Operations	Restrictions			2011	2010
	$	$	$	$	$	$
Revenue						
General						
Admissions and special events	2,989,185	—	—	—	2,989,185	2,183,393
Boutique and Bookstore	2,709,321	—	—	—	2,709,321	2,736,407
Donations of works of art	—	—	—	14,951,189	14,951,189	7,463,364
Donations and sponsorships (Note 11)	2,286,449	—	—	228,071	2,514,520	2,638,154
Donations from the Foundation (Note 11)	924,400	—	—	70,380	994,780	781,641
Exhibition catalogues	362,238	—	—	—	362,238	435,093
Annual memberships	1,242,967	—	—	—	1,242,967	1,045,405
Investments (Note 3)	6,193	138,676	—	513,669	658,538	1,129,159
Rental income	527,357	—	—	—	527,357	528,520
Miscellaneous (Note 11)	698,697	—	—	—	698,697	1,381,146
	11,746,807	138,676	—	15,763,309	27,648,792	20,322,282
Operating and acquisitions grants (Note 3)	16,941,357	—	—	30,000	16,971,357	16,663,250
Grants – projects (Note 3)	117,396	—	792,169	—	909,565	1,047,330
Amortization of deferred contributions related to capital assets (Note 7)	—	—	2,169,329	—	2,169,329	2,159,728
	28,805,560	138,676	2,961,498	15,793,309	47,699,043	40,192,590
Expenses						
Temporary exhibitions	4,104,270	—	—	—	4,104,270	4,485,931
Permanent collection	2,001,911	—	—	—	2,001,911	1,482,890
Security and maintenance	5,480,620	—	—	—	5,480,620	5,221,907
Administrative expenses (including interest expense of $48,698; $6,527 in 2010)	6,556,102	—	—	—	6,556,102	5,831,135
Boutique and Bookstore	2,478,045	—	—	—	2,478,045	2,448,915
Curatorial services	4,430,847	—	—	154,432	4,585,279	4,141,483
Communications services	2,863,203	—	—	—	2,863,203	2,729,518
Rental expenses	571,782	—	—	—	571,782	496,263
Amortization of capital assets	—	—	2,470,446	—	2,470,446	2,419,484
Amortization of works of art	—	—	—	14,951,189	14,951,189	7,463,364
Acquisitions of works of art	—	—	—	678,710	678,710	1,462,708
Management fees	—	17,645	—	64,633	82,278	77,509
Interest – projects	117,396	—	792,169	—	909,565	1,047,330
	28,604,176	17,645	3,262,615	15,848,964	47,733,400	40,308,437
(Deficiency) excess of revenue over expenses before interfund transfers	201,384	121,031	(301,117)	(55,655)	(34,357)	(115,847)
Interfund transfers						
Contribution from Restricted Funds to Operations	126,288	(126,288)	—	—	—	—
Contribution from General Fund to Capital Assets Fund	(301,117)	—	301,117	—	—	—
(Deficiency) excess of revenue over expenses	26,555	(5,257)	—	(55,655)	(34,357)	(115,847)
Change in the unrealized gain during the year	—	238,235	—	867,295	1,105,530	2,352,235
Portion of the unrealized gain of the year recorded as revenue	—	(56,795)	—	(207,581)	(264,376)	(671,525)
Endowment contributions	—	5,000	—	80,000	85,000	5,000
Net assets, beginning of year	(1,212,306)	2,944,487	22,299,517	11,405,040	35,436,738	33,866,875
Net assets, end of year	(1,185,751)	3,125,670	22,299,517	12,089,099	36,328,535	35,436,738

STATEMENT OF CASH FLOWS

YEAR ENDED MARCH 31, 2011

	2011	2010
	$	$
Operating activities		
Deficiency of revenue over expenses	**(34,357)**	(115,847)
Adjustments for:		
Gain on disposal of investments	**(264,376)**	(671,525)
Amortization of capital assets	**2,470,446**	2,419,484
Amortization of deferred contributions related to capital assets	**(2,169,329)**	(2,159,728)
	2,384	(527,616)
Net change in non-cash operating working capital items	**(2,682,931)**	2,559,031
	(2,680,547)	2,031,415
Investing activities		
Change in grants receivable	**(4,301,359)**	(3,573,965)
Net change in investments	**174,493**	307,038
Capital assets in progress of acquisition and construction	**(16,087,640)**	(14,819,700)
	(20,214,506)	(18,086,627)
Financing activities		
Endowment	**85,000**	5,000
Increase in deferred contributions related to capital assets	**11,592,871**	10,044,674
Change in bank loans	**13,118,862**	6,786,595
Repayments of long-term debt principal	**(2,624,489)**	(2,596,221)
	22,172,244	14,240,048
Net decrease in cash and cash equivalents	**(722,809)**	(1,815,164)
Cash and cash equivalents, beginning of year	**193,881**	2,009,045
Cash and cash equivalents, end of year	**(528,928)**	193,881
Comprising:		
Cash and term deposits	**1,112,983**	1,183,381
Bank overdraft	**(1,641,911)**	(989,500)
Cash and cash equivalents, end of year	**(528,928)**	193,881
Other information		
Interest paid	**959,740**	1,084,598

COMPLEMENTARY NOTES

YEAR ENDED MARCH 31, 2011

1 STATUS AND NATURE OF ACTIVITIES

The Montreal Museum of Fine Arts, a not-for-profit organization, encourages the plastic arts and an appreciation thereof and acquires, conserves, collects, promotes and exhibits works of art on behalf of the citizens of Montreal, the province of Quebec, Canada and elsewhere. The Museum is incorporated as a private corporation under the *Loi sur le Musée des beaux-arts de Montréal* and is a registered charity within the meaning of the Income Tax Act.

In order to maintain its registered charity status, the Museum must meet certain spending requirements ("minimum spending requirement") according to the Canada Revenue Agency's *Income Tax Act*. The minimum spending requirement is a minimum amount that the registered charity must spend on charitable programs or as gifts to qualified donees. Failure to comply with this requirement could lead to a revocation of the Museum's registered charity status. As at March 31, 2011, the Museum complies with the requirement.

2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The Museum has elected to use the exemption provided by the Canadian Institute of Chartered Accountants ("CICA") permitting not-for-profit organizations not to apply the following Sections of the *CICA Handbook*: 3862 and 3863, which would otherwise have applied to the financial statements of the Museum for the year ended March 31, 2011. The Museum applies the requirements of Section 3861 of the *CICA Handbook* concerning the presentation and disclosure of financial instruments.

The financial statements have been prepared in accordance with Canadian generally accepted accounting principles ("GAAP") and reflect the following significant accounting policies.

FUND ACCOUNTING

The Museum uses the deferral method to account for contributions and follows the fund accounting method, whereby resources are classified into funds in accordance with specified activities or objectives.

I GENERAL FUND

The General Fund reports the assets, liabilities, revenues and operating expenses related to the Museum's day-to-day operating activities. Endowments, the income from which is to be used to increase the original endowment and for day-to-day operations, are presented as restricted net assets of the General Fund.

II CAPITAL ASSETS FUND

The Capital Assets Fund reports the assets, liabilities, revenues and operating expenses related to capital assets and the restricted contributions specifically related thereto.

Deferred contributions of the Capital Assets Fund combine federal and provincial grants and the donations specifically restricted for the financing of the buildings.

III ACQUISITIONS FUND

The Acquisitions Fund reports the assets, liabilities, revenues and operating expenses related to acquisitions of works of art and endowments, the income from which is to be used to increase the original endowment and to purchase works of art.

REVENUE RECOGNITION

Restricted contributions are recognized as revenue of the appropriate fund in the year the related expenses are incurred. Unrestricted contributions are recognized as revenue of the appropriate fund when received or receivable, if the amount can be reasonably estimated and collection is reasonably assured.

Endowment contributions are recognized as direct increases in net assets.

Restricted investment income is recognized as revenue of the appropriate fund. Unrestricted investment income is recognized as revenue of the General Fund.

FINANCIAL INSTRUMENTS

Financial assets and financial liabilities are initially recognized at fair value, and their subsequent measurement is dependent on their classification as described below. Their classification depends on the purpose for which the financial instruments were acquired or issued, their characteristics and the Museum's designation of such instruments. Settlement date accounting is used.

CLASSIFICATION

Cash and term deposits	Held for trading
Accounts receivable	Loans and receivables
Amount receivable – Foundation	Loans and receivables
Grants receivable	Loans and receivables
Investments	Available for sale
Bank overdraft	Other liabilities
Bank loans	Other liabilities
Accrued interest	Other liabilities
Accounts payable and accrued liabilities	Other liabilities
Advance from the Foundation	Other liabilities
Long-term debt	Other liabilities

HELD FOR TRADING

Held-for-trading financial assets are financial assets typically acquired for resale prior to maturity or that are designated as held for trading. They are measured at fair value at the balance sheet date. Fair value fluctuations, including interest earned, interest accrued, gains and losses realized on disposal and unrealized gains and losses are included in investment income.

LOANS AND RECEIVABLES

Loans and receivables are accounted for at amortized cost using the effective interest method.

AVAILABLE FOR SALE

Available-for-sale financial assets are those non-derivative financial assets that are designated as available for sale, or that are not classified as loans and receivables, held-to-maturity or held-for-trading investments. Except as mentioned below, available-for-sale financial assets are carried at fair value with unrealized gains and losses included in the net assets until they are realized when the cumulative gain or loss is transferred to investment income.

Available-for-sale financial assets that do not have quoted market prices in an active market are recorded at cost.

Interest on interest-bearing, available-for-sale financial assets is calculated using the effective interest method.

OTHER LIABILITIES
Other liabilities are recorded at amortized cost using the effective interest method.

TRANSACTION COSTS
Transaction costs related to held-for-trading financial assets are expensed as incurred. Transaction costs related to available-for-sale financial assets, other liabilities and loans and receivables are netted against the carrying value of the asset or liability and are then recognized over the expected life of the instrument using the effective interest method.

EFFECTIVE INTEREST METHOD
The Museum uses the effective interest method to recognize interest revenue or expenses, which include transaction costs as well as fees, premiums and discounts earned or incurred on financial instruments.

INTERFUND BALANCES

Interfund balances comprise non-interest-bearing interfund advances, without specific terms of repayment.

BOUTIQUE AND BOOKSTORE INVENTORIES

Inventories are valued at the lower of cost and net realizable value, cost calculated using the first-in first-out method.

ACCUMULATED INTEREST

The interest accumulated during the realization of the expansion project of the Jean-Noël Desmarais Pavilion was accumulated separately from the cost of construction and is being recovered through an annual grant from the Ministère de la Culture, des Communications et de la Condition féminine.

CAPITAL ASSETS

Capital assets are recorded at cost and are amortized based on their estimated useful life using the straight-line method over the following periods:

Buildings	40 years
Furniture and equipment	5 years

CONSTRUCTION IN PROGRESS

Construction in progress is recorded at cost. All costs incurred during the construction, both direct and indirect, are capitalized.

During the period, interest capitalized is $206,059 ($111,561 in 2010).

EMPLOYEE FUTURE BENEFITS

The costs of the Museum's defined benefit pension plan and post-employment benefit plan are determined periodically by independent actuaries. The actuarial valuation is based on the projected benefit method prorated on service (which incorporates management's best estimate of future salary levels, other cost escalation, retirement ages of employees and other actuarial factors). For the purpose of calculating the expected rate of return on plan assets, those assets are valued at fair value. The post-employment benefit plan is not capitalized.

Actuarial gains or losses arise from the difference between the actual long-term rate of return on pension plan assets for the year and the expected long-term rate of return on pension plan assets for that year, or from changes in actuarial assumptions used to determine the accrued benefit obligation. The excess of the net accumulated actuarial gain (loss) over 10% of the greater of the benefit obligation and the fair value of the pension plan assets is amortized over the average remaining service period of active employees, determined as being 12 years (2010 – 13 years).

Past service costs arising from plan amendments are deferred and amortized on a straight-line basis over the average remaining service period of employees active at the date of the amendments.

DEFERRED CONTRIBUTIONS

Contributions restricted to future period expenses are deferred and recognized as revenue in the year in which the related expenses are incurred.

Deferred contributions reported in the Capital Assets Fund include the unamortized portion of contributions received specifically to defray the cost of the related capital assets and are amortized on the same basis.

WORKS OF ART

The Museum's permanent collection comprises paintings, sculptures, drawings and prints, and decorative arts. The permanent collection is not reflected in the financial statements. Donated works of art are accounted for at fair value based on external apprasal reports. They are fully amortized in the year of acquisition.

USE OF ESTIMATES

The preparation of financial statements in conformity with Canadian GAAP requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosures of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the reporting period. Actual results could differ from these estimates.

FUTURE ACCOUNTING CHANGES – NEW ACCOUNTING FRAMEWORK

The CICA has approved a new accounting framework applicable to not-for-profit organizations. Effective for fiscal years beginning on January 1, 2012, not-for-profit organizations will have to choose between International Financial Reporting Standards ("IFRS") and new accounting standards for not-for-profit organizations, whichever suits them better. Early adoption of these standards is permitted. The Museum currently plans to adopt the new accounting standards for not-for-profit organizations; however, the date of transition to the new standards and the impact of this transition has not yet been determined.

3. GOVERNMENT GRANTS

	2011	2010
	$	$
Operating grants		
Ministère de la Culture, des Communications et de la Condition féminine	15,241,200	15,241,200
Conseil des arts de Montréal	370,000	370,000
	15,611,200	15,611,200
Grants for specific projects and acquisitions		
Ministère de la Culture, des Communications et de la Condition féminine		
Repair and maintenance of capital assets	722,291	784,909
Reinstallation of Quebec and Canadian Art, Early and Modern	462,866	98,141
Canada Council for the Arts	175,000	169,000
	1,360,157	1,052,050
	16,971,357	16,663,250
Grants for expansion projects		
Government of Quebec		
Ministère de la Culture, des Communications et de la Condition féminine	909,565	1,047,330

4. CAPITAL ASSETS

	2011			2010
	Cost	Accumulated amortization	Net book value	Net book value
	$	$	$	$
Land	22,299,517	–	22,299,517	22,299,517
Buildings	95,821,304	46,747,411	49,073,893	51,469,423
Furniture and equipment	2,681,740	2,157,997	523,743	374,582
	120,802,561	48,905,408	71,897,153	74,143,522

5. BANK LOANS

For its current transactions, the Museum could enter into a bank loan based on its needs, up to a maximum of $5,000,000, of which $2,206,000 was not used at year-end. This loan is repayable on demand, bears interest at prime rate (effective rate of 3% as at March 31, 2011), and is renewable on an annual basis.

Several projects subsidized by the Ministère de la Culture, des Communications et de la Condition féminine are currently underway and are all subject to short-term financing at prime rate (effective rate of 3% as at March 31, 2011) from a financial institution.

- Four projects involving the rearrangement of the collections totalling $2,000,000, of which $1,533,998 was not used at year-end;
- One project involving the maintenance of assets granted in 2008-2010 in the amount of $1,225,400, of which the unused balance at year-end was $7,287;
- Another project involving the maintenance of assets obtained in 2010–2011 in the amount of $1,081,440, with an unused balance of $303,629 at year-end.

For the new Pavilion of Quebec and Canadian Art, which is currently under construction, the Museum has two lines of credit of $13,000,000 each:

- From a banking institution, at prime rate (effective rate of 3% as at March 31, 2011), of which $2,546,901 was not used at year-end;
- From Financement-Québec, at rates of 1.27396%, of which $3,380,868 was not used at year-end.

6 LONG-TERM DEBT

	2011	2010
	$	$
Debts funded by the Government of Quebec		
Loans from the Ministère des Finances and Financement-Québec		
Bearing interest at 6.334%, maturing October 2016 a) a)	10,320,000	12,040,000
Bearing interest at 6.076%, maturing June 2012 b) a)	235,650	353,475
Bearing interest at 5.089%, maturing October 2013 c) a)	519,637	692,850
Bearing interest at 4.501%, maturing July 2020 d) a)	963,348	981,798
Bearing interest at 4.70%, maturing December 2021 e) a)	547,614	645,161
Bearing interest at 4.864%, maturing December 2017 f) a)	591,398	644,512
Bank loans		
Bearing interest at 5.28%, maturing December 2011 a)	805,174	984,853
Bearing interest at 5.41%, maturing August 2015 a)	202,500	247,500
	13,835,941	16,199,749
Debts not funded		
Bank loans		
Bearing interest from 4.82% to 5.42%, maturing at various dates through March 2018	3,643,754	3,841,847
Bearing interest at 4.90%, maturing on October 14, 2013 g)	1,031,387	1,055,788
Bearing interest at 4.90%, maturing on October 14, 2013 h)	1,213,646	1,251,833
	5,888,787	5,149,468
	19,724,728	22,349,217
Current portion	3,361,248	2,609,699
	16,363,480	19,739,518

Principal payments required in subsequent years and the related grants are as follows:

	Debt repayment	Grants
	$	$
2012	3,361,248	3,109,202
2013	3,673,415	2,244,128
2014	4,417,993	2,126,303
2015	2,112,872	1,953,091
2016	2,779,046	1,930,591
2017 and thereafter	3,380,154	2,472,526
	19,724,728	13,835,941

a) This debt is in relation to the Jean-Noël Desmarais Pavilion. On June 19, 1991, the Museum contracted a loan for $43,000,000 from the Ministère des Finances du Québec as administrator of the Fonds de financement, and this loan was used to reimburse the bankers' acceptances and accumulated interest under the special borrowing bylaw enacted on August 23, 1989.

b) On December 19, 1991, the Museum contracted a $2,356,500 loan from the Ministère des Finances du Québec as administrator of the Fonds de financement, and this loan was used to fund the costs of improvements and equipment purchased for the Museum.

c) On October 15, 2003, the Museum contracted a $1,732,125 loan from Financement-Québec as administrator of the Fonds de financement, and this loan was used to fund a capital payment of the debt described in a).

d) On October 7, 2005, the Museum contracted an $806,451 loan from Financement-Québec as administrator of the Fonds de financement, and this loan was used to fund the costs of the repairs and maintenance of capital assets, Phase I.

e) On February 22, 2007, the Museum contracted an $806,452 loan from Financement-Québec as administrator of the Fonds de financement, and this loan was used to fund the costs of the repairs and maintenance of capital assets, Phase II.

f) On October 31, 2007, the Museum contracted an $805,639 loan from Financement-Québec as administrator of the Fonds de financement, and this loan was used to fund the costs of the repairs and maintenance of capital assets, Phase III.

g) In consideration of the loan, the Ministère de la Culture, des Communications et de la Condition féminine is committed to providing an additional grant to enable the Museum to pay the principal and interest in accordance with the agreed terms of repayment. The capital grant was recorded as a grant receivable.

h) On October 14, 2008, the Museum contracted two bank loans to acquire two buildings, 2075 and 2085 Bishop Street.

7. DEFERRED CONTRIBUTIONS

The changes in the balance of deferred contributions related to capital assets for the year are as follows:

	2011	2010
	$	$
Balance, beginning of year	55,222,733	47,337,787
Contributions received during the year	11,592,871	10,044,674
Amortization for the year	(2,169,329)	(2,159,728)
Balance, end of year	64,646,275	55,222,733

8. EMPLOYEE FUTURE BENEFITS

PENSION PLAN

The Museum has a defined benefit pension plan offered to non-unionized employees of the Museum. The benefits of this plan are based on years of service and final earnings. Management has decided that there would not be any new beneficiaries of this plan as of June 1, 2008. As of that date, new, non-unionized employees of the Museum benefit from a new defined contribution plan, for which the costs and the amounts paid for the year are $31,097 ($4,453 in 2010).

The Museum measures its accrued benefit obligations and the fair value of plan assets for accounting purposes as at December 31 of each year. The most recent actuarial valuation for funding purposes was performed as at December 31, 2007, and the next required valuation will be performed as at December 31, 2010, and completed before September 30, 2011.

Information about the plan is as follows:

	2011	2010
	$	$
Accrued benefit obligations	(8,888,700)	(8,050,620)
Fair value of plan assets	8,400,800	8,069,800
Funded status – plan deficiency	(487,900)	(20,820)
Balance of unamortized amount	1,248,900	808,900
Accrued benefit asset recorded	761,000	788,100

Plan assets consist of:

	2011	2010
	%	%
Short-term investments	3.0	5.0
Canadian bonds	53.5	54.7
Canadian shares	16.5	14.9
U.S. and international shares	27.0	25.4
	100.0	100.0

Other information about the Museum's defined benefit plans is as follows:

	2011	2010
	$	$
Benefit costs	263,500	242,100
Cash payments recognized	236,400	229,800
Benefits paid by the plan	202,803	161,361

POST-EMPLOYMENT BENEFIT PLAN

The Museum has a post-employment benefit plan offered to all current retirees of the Museum. The benefits of this plan are based on years of service and final earnings. Management has decided that there would not be any new beneficiaries of this plan as of January 1, 2010.

The Museum measures its accrued benefit obligations for accounting purposes as at December 31 of each year.

Information about the plan is as follows:

	2011	2010
	$	$
Accrued benefit obligations	(1,091,000)	(1,210,700)
Balance of unamortized amount	555,400	780,900
Accrued benefit obligations recorded	(535,600)	(429,800)

Other information about the Museum plan is as follows:

	2011	2010
	$	$
Benefit costs	217,400	228,000
Cash payment recognized	98,600	102,000

ASSUMPTIONS

The significant assumptions used by the Museum are as follows (weighted average):

	2011		2010	
	Pension plan	Post-employment benefit plan	Pension plan	Post-employment benefit plan
	%	%	%	%
Accrued benefit obligations as of December 31				
Discount rate	5.50	5.00	6.00	5.50
Rate of compensation increase	3.50	3.50	3.50	3.50
Benefit costs for the year ended December 31				
Discount rate	6.00	5.50	6.75	6.75
Expected long-term rate of return on plan assets	6.00	—	6.00	—
Rate of compensation increase	3.50	3.50	3.50	3.50

9. RESTRICTIONS ON NET ASSETS OF THE GENERAL AND ACQUISITIONS FUNDS

	2011	2010
	$	$
Amounts restricted to the General Fund, including endowments ($1,182,536; $1,177,536 in 2010), whose income is used to fund the Museum's day-to-day operations	3,125,670	2,944,487
Amounts restricted to the Acquisitions Fund, including endowments ($7,930,370; $7,850,370 in 2010), whose income is used to fund the acquisitions of works of art	12,089,099	11,405,040
	15,214,769	14,349,527

The endowments were invested. Total income from these endowment investments is as follows:

	2011	2010
	$	$
Income on resources held for endowment		
Credited to the General Fund	144,869	243,042
Credited to the Acquisitions Fund	513,669	886,117
	658,538	1,129,159

Investment income comprises:

	2011	2010
	$	$
Interest and dividends	394,162	457,634
Gain on disposal of investments	264,376	671,525
	658,538	1,129,159

10. COMMITMENTS

The Museum leases premises under an operating lease that expires on June 30, 2013. Future lease payments total $895,986 and include the following minimum payments over the forthcoming years:

	$
2012	398,216
2013	398,216
2014	99,554

These amounts are subject to annual increases in accordance with the consumer price index.

11 RELATED ORGANIZATIONS AND TRANSACTIONS

THE MONTREAL MUSEUM OF FINE ARTS FOUNDATION

The Montreal Museum of Fine Arts Foundation (the "Foundation") is considered, for accounting purposes, to be a related organization, as certain members of the Museum's Board of Trustees are ex-officio members of the Board of Trustees of the Foundation. The Foundation, incorporated on March 24, 1994, under Part III of the *Companies Act* (Quebec), is a registered charity. The Foundation is involved mainly in soliciting and receiving donations, bequests and other contributions on behalf of the Museum and administering its funds. In addition, the Museum has entrusted the Foundation with the management of certain investments.

Every year the Foundation organizes and manages a fund-raising campaign (the "Annual Campaign"), the proceeds of which are paid entirely to the Museum to finance its operations. The Museum's financial statements show revenue of an amount of $612,189 ($608,430 in 2010), which is presented in "Donations and sponsorships." The Foundation also paid the following amounts to the Museum: $21,144 ($10,561 in 2010) for acquisitions of works of art and $5,000 ($5,000 in 2010) for educational activities presented in "Endowment contributions."

The Foundation also organizes and manages major fund-raising campaigns. From these campaigns, the Museum recorded an amount of $2,387,887 ($828,512 in 2010) as follows: $129,236 ($136,570 in 2010) for the acquisition of works of art, of which a portion of $49,236 ($136,570 in 2010) is presented in "Donations from the Foundation" and $80,000 (nil in 2010) is presented in "Endowment contributions," $300,774 (nil in 2010) for the Museum's day-to-day operations and for specific projects, of which $191,774 (nil in 2010) is presented in "Donations and sponsorships" and $109,000 (nil in 2010) is presented in "Donations from the Foundation," $63,831 ($61,031 in 2010) for educational activities, of which $24,756 ($63,831 in 2010) is presented in "Donations from the Foundation" and $39,255 (nil in 2010) is presented in "Donations and sponsorships," $790,824 ($584,040 in 2010) for exhibitions included in "Donations from the Foundation" and $1,103,222 ($31,871 in 2010) for the acquisition of Erskine and American Church and two buildings on Bishop Street presented in "Deferred contributions" and nil ($15,000 in 2010) for the Marc-Aurèle Fortin project, also presented in "Deferred contributions."

Also, the Foundation has to repay the expenses of the Foundation that were assumed by the Museum. An amount of $399,432 ($371,374 in 2010) is included in "Miscellaneous," of which an amount of $239,410 ($211,376 in 2010) was used to repay the operating expenses of the Foundation that were assumed by the Museum, and an amount of $157,522 ($159,998 in 2010) was used to repay the expenses incurred for the 150th-Anniversary Campaign and an amount of $2,500 (nil in 2010) for various projects.

VOLUNTEER ASSOCIATION OF THE MONTREAL MUSEUM OF FINE ARTS

The Volunteer Association of the Montreal Museum of Fine Arts (the "Association") is a separate not-for-profit entity incorporated under Part III of the *Companies Act* (Quebec). The purpose of the Association is to organize public fund-raising events for the benefit of the Museum.

The Association made a $1,100,000 donation ($1,100,000 in 2010) to the Museum. From this donation, an amount of $950,000 ($832,769 in 2010) is presented in "Donations and sponsorships," an amount of $150,000 ($145,000 in 2010) is presented in "Donations and sponsorships" in the Acquisitions Fund, an amount of nil ($100,000 in 2010) is presented in "Deferred contributions" and an amount of nil ($22,231 in 2010) is presented as "Interfund balances to paid to the Foundation." An amount of $100,000 ($100,000 in 2010) is included in accounts receivable as at March 31, 2011.

12 FINANCIAL INSTRUMENTS

The Museum holds and issues financial instruments such as investments, grants receivable and debt instruments.

The investments consist of:

	2011	2010
	$	$
Cash	145,112	93,152
Money Market	37,054	543,852
Canadian Bond Pooled Fund	4,191,365	4,529,266
Canadian Corporate Equity Securities	5,341,604	4,267,853
U.S. and International Corporate Equity Securities	4,507,469	3,927,887
International Equity Pooled Fund	319,101	248,658
	14,541,705	13,610,668

FAIR VALUE

The fair value of investments is based on quoted market prices at the reporting date. The fair value of the long-term debt is measured by discounting expected residual cash flows at the year-end prime interest rate. Therefore, due to subjective judgment and uncertainty, the aggregate fair value amount should not be interpreted as the realizable value in an immediate settlement of the instruments.

As at March 31, 2011, and 2010, the carrying value of all financial instruments approximated fair value, with the following exceptions:

	2011		2010	
	Carrying value	Fair value	Carrying value	Fair value
	$	$	$	$
General Fund				
Grants receivable	5,046,036	5,167,098	4,764,887	5,172,714
Long-term debt	(2,131,130)	(2,239,908)	(2,482,046)	(3,385,373)
Capital Assets Fund				
Grants receivable	12,030,757	13,279,476	14,099,766	15,215,883
Long-term debt	(17,593,598)	(18,987,538)	(19,867,171)	(20,581,919)

The fair value of the amount receivable from the Foundation could not be determined because it does not contain specified repayment terms.

MARKET RISK

Market risk is the risk investments in mutual funds are exposed to that is caused by changes in interest rates, stock exchange indicators and the level of volatility of these rates.

CREDIT RISK

The Museum has determined that credit risk is minimal given that the counterparties with which it conducts business are mainly government agencies.

INTEREST RATE RISK

In its investment portfolio, the Museum holds interests in bond mutual funds. The bonds in these mutual funds bear interest at fixed rates. Consequently, a change in market interest rates will affect the fair value of the bond mutual funds.

Interest rate risk related to long-term debt is judged to be low, as most of the debt (including interest payments) is subsidized by the Government of Quebec.

CURRENCY RISK

In its investment portfolio, the Museum holds interests in U.S. and international securities and in mutual funds invested in U.S. and international securities. Consequently, a currency fluctuation will have an impact on the market value of these investments. Also, accounts payable and accrued liabilities on the balance sheet include an amount of $38,017 ($158,000 in 2010) denominated in euros.

13. COLLECTION OF THE MUSEUM

In its mission to attract the widest possible range of visitors, the Museum has, over the last 150 years or so of its existence, assembled one of the most significant and eclectic collections in North America.

The collection includes mainly paintings, drawings and prints, photographs, sculptures, installations, jewellery, woodcraft, ceramics, furniture and precious metal artifacts.

The collection has a global reach and covers all historical eras, from antiquity to the present day.

The value of the collection is not reflected in the financial statements. Acquisitions are accounted for as expenses in the Acquisitions Fund. Donated works of art are accounted for at fair value based on external appraisal reports. They are fully amortized in the year of acquisition (see Note 2).

Restoration costs during the year amounted to approximately $746,105 ($461,291 in 2010).

14. COMPARATIVE FIGURES

Certain comparative figures have been reclassified to conform to the current year's presentation.

FINANCIAL STATEMENTS OF THE MONTREAL MUSEUM OF FINE ARTS FOUNDATION

MARCH 31, 2011

INDEPENDENT AUDITOR'S REPORT

To the Trustees of The Montreal Museum of Fine Arts Foundation

We have audited the financial statements of The Montreal Museum of Fine Arts Foundation, which comprise the balance sheet as at March 31, 2011, and the statements of operations and changes in net assets for the year then ended, and a summary of significant accounting policies and other explanatory information.

MANAGEMENT'S RESPONSIBILITY FOR THE FINANCIAL STATEMENTS

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian generally accepted accounting principles, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

AUDITOR'S RESPONSIBILITY

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

OPINION

In our opinion, the financial statements present fairly, in all material respects, the financial position of the Foundation as at March 31, 2011, and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

Samson Bélair/Deloitte & Touche s.e.n.c.r.l.[1]

August 19, 2011

[1] Chartered accountant
auditor permit No. 20218

STATEMENT OF OPERATIONS

YEAR ENDED MARCH 31, 2011

	General Fund	Restricted Funds: Pavilion of Canadian Art Fund	Desmarais Exhibition Fund	Other Exhibitions Fund	Acquisition Fund	Educational Activities Fund	Restricted Funds Total	Total 2011	Total 2010
	$	$	$	$	$	$	$	$	$
Revenue									
Contributions	2,596,810	1,607,959	–	11,353	249,661	225,585	2,094,558	4,691,368	3,439,726
Investments	53,337	192,468	110,752	458,698	123,952	28,630	914,500	967,837	1,482,916
Grant from the Conseil des arts et des lettres du Québec	–	–	–	–	–	–	–	–	250,000
	2,650,147	1,800,427	110,752	470,051	373,613	254,215	3,009,058	5,659,205	5,122,642
Expenses									
Donations to the Museum	2,360,057	144,000	125,160	521,664	150,380	121,811	1,065,015	3,425,092	1,818,877
Investment management fees and safekeeping charges	3,248	23,553	13,553	56,132	15,168	3,504	111,910	115,158	94,957
Financial expenses	7,469	–	–	–	–	–	–	7,469	2,954
	2,370,774	167,553	138,713	577,796	165,548	127,315	1,176,945	3,547,719	1,916,688
Excess (deficiency) of revenue over expenses	279,373	1,632,874	(27,961)	(107,745)	208,065	126,880	1,832,113	2,111,486	3,205,954

STATEMENT OF CHANGES IN NET ASSETS

YEAR ENDED MARCH 31, 2011

	General Fund	Restricted Funds: Pavilion of Canadian Art Fund with clause	Desmarais Exhibition Fund with clause	Other Exhibition Fund with clause	Acquisition Fund: with clause	Acquisition Fund: without clause	Educational Activities Fund with clause	Restricted Funds Total	Total 2011	Total 2010
	$	$	$	$	$	$	$	$	$	$
Net assets, beginning of year	227,357	3,188,977	2,801,511	11,599,278	2,360,411	600,635	525,795	21,076,607	21,303,964	18,048,157
Change in the unrealized gain during the year	80,767	158,698	91,320	378,216	82,177	20,027	23,606	754,044	834,811	2,862,755
Portion of the realized loss (gain) for the year recorded in the statement of revenue and expenses	11,329	82,146	47,270	195,773	42,537	10,366	12,219	390,311	401,640	(810,902)
Excess (deficiency) of revenue over expenses	279,373	1,632,874	(27,961)	(107,745)	186,749	21,316	126,880	1,832,113	2,111,486	3,205,954
Net assets, end of year	598,826	5,062,695	2,912,140	12,065,522	2,671,874	652,344	688,500	24,053,075	24,651,901	21,303,964
Consisting of:										
Restricted, with clause	–	5,062,695	2,912,140	12,065,522	2,671,874	–	688,500	23,400,731	23,400,731	20,475,372
Restricted, without clause	–	–	–	–	–	652,344	–	652,344	652,344	600,635
Unrestricted	598,826	–	–	–	–	–	–	–	598,826	227,357
	598,826	5,062,695	2,912,140	12,065,522	2,671,874	652,344	688,500	24,053,075	24,651,901	21,303,964

BALANCE SHEET

AS AT MARCH 31, 2011

		Restricted Funds						Total	
	General Fund	Pavilion of Canadian Art Fund	Desmarais Exhibition Fund	Other Exhibitions Fund	Acquisition Fund	Educational Activities Fund	Restricted Funds Total	2011	2010
	$	$	$	$	$	$	$	$	$
Assets									
Current assets									
Cash	1,625,130	–	–	–	–	–	–	1,625,130	653,586
Accounts receivable	148	–	–	–	–	–	–	148	1,066
Due from the Museum	–	–	–	–	2,840,201	–	2,840,201	2,840,201	2,839,771
	1,625,278	–	–	–	2,840,201	–	2,840,201	4,465,479	3,494,423
Investments (Note 3)	2,100,919	5,206,695	2,912,140	12,065,522	515,617	243,500	21,443,474	23,544,393	19,444,450
	3,726,197	5,206,695	2,912,140	12,065,522	3,355,818	243,500	24,283,675	28,009,872	22,938,873
Liabilities									
Current liabilities									
Due to the Museum	2,127,271	144,000	–	–	31,600	55,000	230,600	2,357,971	1,634,509
Net assets									
Restricted, with clause	–	5,062,695	2,912,140	12,065,522	2,671,874	688,500	23,400,731	23,400,731	20,475,972
Restricted, without clause	–	–	–	–	652,344	–	652,344	652,344	600,635
Unrestricted	598,826	–	–	–	–	–	–	598,826	227,357
	598,826	5,062,695	2,912,140	12,065,522	3,324,218	688,500	24,053,075	24,651,901	21,303,964
	3,726,197	5,206,695	2,912,140	12,065,522	3,355,818	243,500	24,283,675	28,009,872	22,938,873

Approved by the Board:

Guy Savard
President
Trustee

Brian M. Levitt
Trustee

COMPLEMENTARY NOTES

YEAR ENDED MARCH 31, 2011

1. STATUS AND NATURE OF ACTIVITIES

The Montreal Museum of Fine Arts Foundation (the "Foundation") is incorporated as a not-for-profit organization under Part III of the *Companies Act* (Quebec). The Foundation is a registered charity and a public foundation within the meaning of the *Income Tax Act*. The Foundation is involved mainly in soliciting and collecting donations, bequests and other contributions on behalf of the Montreal Museum of Fine Arts (the "Museum") and in administering its funds. In addition, under Article 4 of the agreement between the Foundation and the Museum, the Museum has entrusted the Foundation with the administration of certain investments. These investments are excluded from the Foundation's financial statements.

In order to maintain its registered charity status, the Foundation must meet certain annual spending requirements ("minimum spending requirement") according to the *Income Tax Act*. The minimum spending requirement is a minimum amount that the registered charity must spend on charitable programs or as gifts to qualified donees. Failure to comply with these requirements could lead to a revocation of the Foundation's registered charity status. As at March 31, 2011, the Foundation complies with the requirements.

2. SIGNIFICANT ACCOUNTING POLICIES

The Foundation has elected to use the exception provided by the Canadian Institute of Chartered Accountants ("CICA") permitting not-for-profit organizations to not apply Sections 3862 and 3863 of the *CICA Handbook*, which would otherwise have applied to the financial statements of the Foundation for the year ended March 31, 2011. The Foundation applies the requirements of Section 3861 of the *CICA Handbook* concerning the presentation and disclosure of financial instruments.

The financial statements have been prepared in accordance with Canadian generally accepted accounting principles ("GAAP") and reflect the following significant accounting policies.

RESTRICTED FUND ACCOUNTING

The Foundation follows the restricted fund method, whereby resources are classified into funds in accordance with specified activities or objectives.

I **GENERAL FUND**
The General Fund reports the assets and liabilities, revenue and expenses related to the Foundation's day-to-day operating activities as well as any other unrestricted fund item or restricted fund item, the materiality of which does not justify separate reporting.

II **RESTRICTED FUNDS**
Each restricted fund reports its assets and liabilities, revenue and operating expenses in accordance with its respective activities and purpose.

The funds report the allocation of restricted donations with a minimum ten-year conservation clause and those with no similar clause separately. These donations are recorded in the statement of revenue and expenses in the fund corresponding to their restriction.

The Foundation contributes to funding the Museum's operations through the earnings on the investments in accordance with the objective of each fund.

FINANCIAL INSTRUMENTS

Financial assets and financial liabilities are initially recognized at fair value and their subsequent measurement is dependent upon their classification as described below. Their classification depends on the purpose for which the financial instruments were acquired or issued, their characteristics and the Foundation's designation of such instruments. Settlement date accounting is used.

CLASSIFICATION

Cash	Held for trading
Accounts receivable	Loans and receivables
Due from the Museum	Loans and receivables
Investments	Available for sale
Due to the Museum	Other liabilities

HELD FOR TRADING
Held for trading financial assets are financial assets typically acquired for resale prior to maturity or that are designated as held for trading. They are measured at fair value at the balance sheet date. Fair value fluctuations including interest earned, interest accrued, gains and losses realized on disposal and unrealized gains and losses are included in investment income.

LOANS AND RECEIVABLES
Loans and receivables are accounted for at amortized cost using the effective interest method.

AVAILABLE FOR SALE
Available for sale financial assets are those non-derivative financial assets that are designated as available for sale, or that are not classified as loans and receivables, held to maturity or held for trading investments. Except as mentioned below, available for sale financial assets are carried at fair value with unrealized gains and losses included in net assets until they are realized when the cumulative gain or loss is transferred to investment income.

Available for sale financial assets that do not have quoted market prices in an active market are recorded at cost.

Interest on interest bearing, available for sale financial assets is calculated using the effective interest method.

OTHER LIABILITIES
Other liabilities are recorded at amortized cost using the effective interest method.

TRANSACTION COSTS
Transaction costs related to held for trading financial assets are expensed as incurred. Transaction costs related to available for sale financial assets, held to maturity financial assets, loans and receivables and other liabilities are netted against the carrying value of the asset or liability and are then recognized over the expected life of the instrument using the effective interest method.

EFFECTIVE INTEREST METHOD
The Foundation uses the effective interest method to recognize interest revenue or expense, which includes transaction costs or fees, premiums or discounts earned or incurred for financial instruments.

CONTRIBUTED SERVICES

Volunteers contribute a significant amount of time each year to the Foundation, and the Museum's resources and premises are made available to the Foundation. Because of the difficulty of determining their fair value, contributed services are not recognized in the financial statements.

USE OF ESTIMATES

The preparation of financial statements in conformity with Canadian GAAP requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosures of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the reporting period. Actual results could differ from these estimates.

FUTURE ACCOUNTING CHANGES – NEW ACCOUNTING FRAMEWORK

The CICA has approved a new accounting framework applicable to not-for-profit organizations. Effective for fiscal years beginning on January 1, 2012, not-for-profit organizations will have to choose between International Financial Reporting Standards ("IFRS") and new accounting standards for not-for-profit organizations, whichever suits them best. Early adoption of these standards is permitted. The Foundation currently plans to adopt the new accounting standards for non-for-profit organizations; however, the date of transition to the new standards and the impact of this transition have not yet been determined.

3. INVESTMENTS

	2011	2010
	$	$
Cash	223,975	125,017
Money Market	57,547	738,131
Canadian Bond Pooled Fund	6,509,461	6,141,193
Canadian Corporate Equity Securities	8,295,856	5,786,745
U.S. and International Corporate Equity Securities	7,000,390	5,325,709
International Equity Pooled Fund	486,882	337,153
Foundation of Greater Montreal Fund	960,282	940,422
	23,544,393	19,444,450

4. RELATED PARTY TRANSACTIONS

Donations made by the Foundation to the Museum are presented separately in the statement of revenue and expenses.

The due from Museum, which bore interest during a portion of the year, has no specific terms of repayment (2.5% as at March 31, 2010). Interest revenue related to this amounts to $13,856 for the year ended March 31, 2011 ($61,250 in 2010), and is included in investment income.

The Museum pays certain expenses of the Foundation. These expenses are reimbursed to the Museum and are presented as an increase in donations to the Museum and amount to $396,932 ($371,374 in 2010).

These transactions are made in the normal course of operations and are recorded at the exchange amount.

5. FINANCIAL INSTRUMENTS

Due to its financial assets and liabilities, the Foundation is exposed to the following risks related to its use of financial instruments:

MARKET RISK

Market risk is the risk investments in mutual funds are exposed to that is caused by changes in interest rates, stock exchange indicators and the level of volatility of these rates.

CURRENCY RISK

The Foundation holds investments in U.S. and international securities and in mutual funds invested in U.S. and international securities. Consequently, fluctuations in currency will have an impact on the market value of these investments. It is the same for the income from these investments.

CREDIT RISK

The Foundation's principal financial assets are cash, accounts receivable and investments, which are subject to credit risk. The carrying amounts of financial assets on the balance sheet represents the Foundation's maximum credit exposure at the balance sheet date.

FAIR VALUE

The fair value of accounts receivable due from and to the Museum is approximately equal to their carrying values, due to their short-term maturity.

6. STATEMENT OF CASH FLOWS

A cash flow statement has not been prepared since the cash flow information is readily apparent from other financial statements and related notes.

The *2010-2011 Annual Report* of the Montreal Museum of Fine Arts is a publication of the Editorial Services and Graphic Design Department, Communications Division.

CO-ORDINATION
Guy Corcoran

TEXTS
Nathalie Bondil
Danielle Champagne

CONTRIBUTORS
Danièle Archambault
Jeanne Frégault
Marie-Claude Saia
Natalie Vanier

TRANSLATION, REVISION AND PROOFREADING
Joanne McCracken
Kathleen Putnam
Katrin Sermat

TRANSLATION AND REVISION OF ACQUISITIONS
Jane Jackel
Donald Pistolesi

PHOTOGRAPHY MMFA
Jean-François Brière
Christine Guest
Brian Merrett

GRAPHIC DESIGN
Olivier Boisvonneault

PRINTING
L'Empreinte

© The Montreal Museum of Fine Arts, 2011

Legal deposit – 3rd quarter 2010
Bibliothèque nationale du Québec
National Library of Canada
ISBN 978-2-89192-353-8

CODE OF ETHICS
At all times, the Trustees respect the *Code of Ethics for Trustees of the Montreal Museum of Fine Arts*. No complaints have been filed with regard to the application of this Code. Each year, all of the Museum's Trustees sign a declaration confirming that they are aware of the Code and agree to respect it. In 2010-2011, all Trustees signed this declaration.

MONTREAL MUSEUM OF FINE ARTS

JEAN-NOËL DESMARAIS PAVILION
1380 Sherbrooke Street West

MICHAL AND RENATA HORNSTEIN PAVILION
1379 Sherbrooke Street West

LILIANE AND DAVID M. STEWART PAVILION
1379 Sherbrooke Street West

CLAIRE AND MARC BOURGIE PAVILION
1339 Sherbrooke Street West

BOURGIE CONCERT HALL
1339 Sherbrooke Street West

MAILING ADDRESS
P.O. Box 3000, Station "H"
Montreal, Quebec H3G 2T9

T 514 285-1600
F 514 844-6042

MMFA.QC.CA

MONTREAL
MUSEUM OF
FINE ARTS